

RHC

287.

CATALOGUE OF
OIL PAINTINGS

TO BE SOLD AT THE

WALDORF-ASTORIA

ON

Monday & Tuesday Evenings,

January 13th & 14th, 1902.

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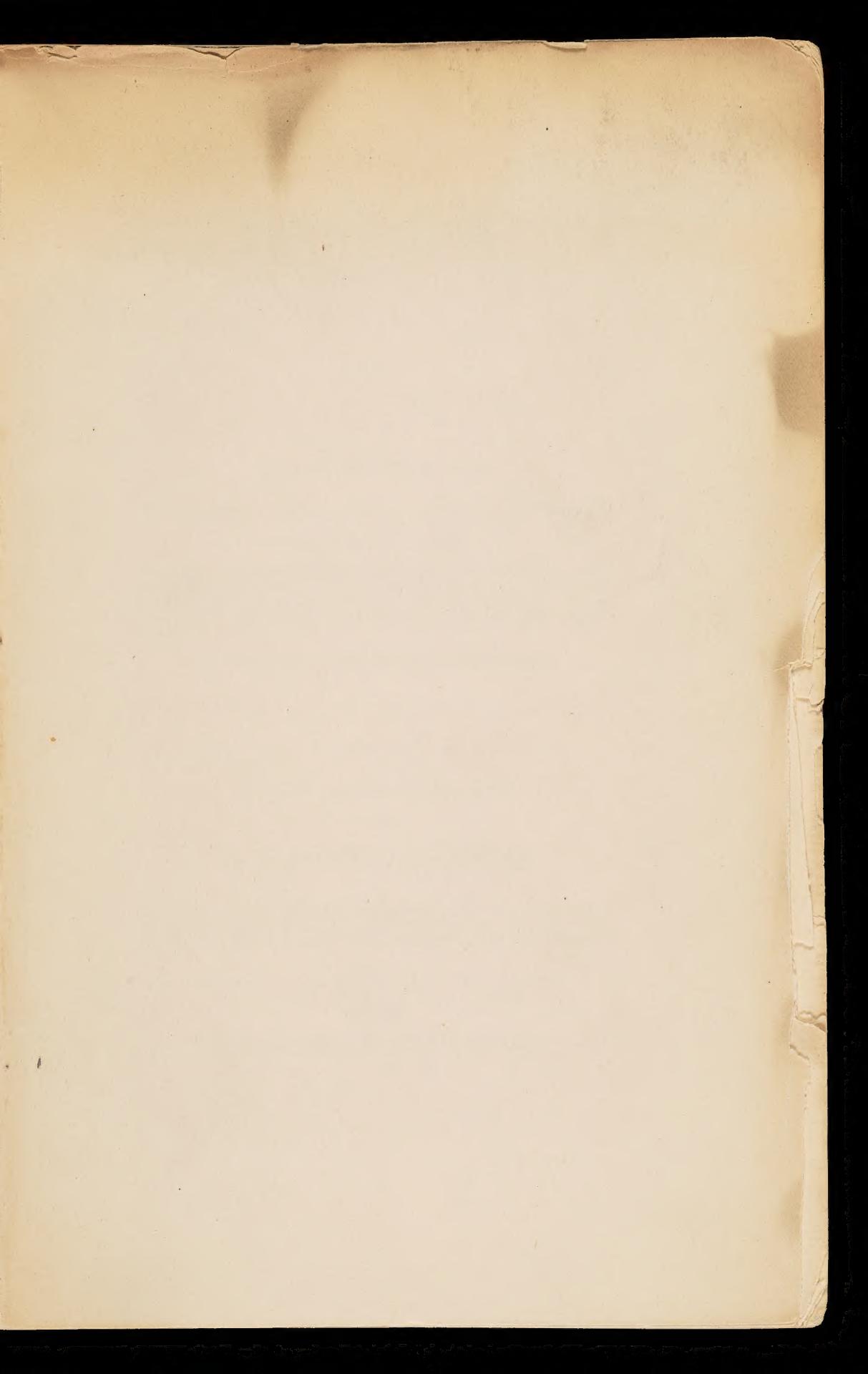
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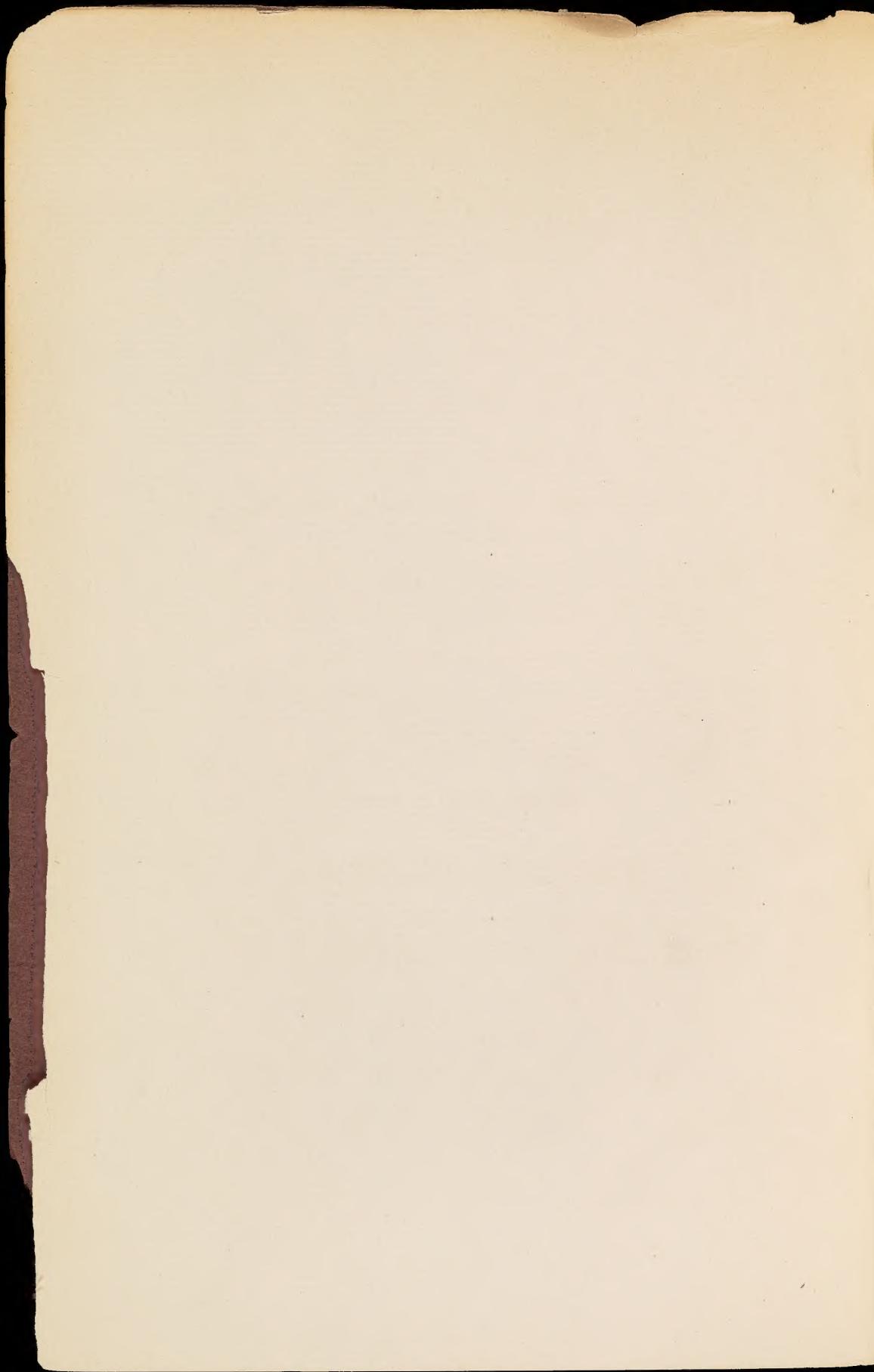
M. KNOEDLER & CO.

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NEW YORK

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Sale No. 43.

CATALOGUE
OF A
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—OF—
OIL PAINTINGS

SOLD BY ORDER OF THE
WIDOW OF THE COLLECTOR
WITH SOME ADDITIONS

The pictures which constituted the private collection will be found marked with a star. The name of the present owner is withheld from publication, but will be given to buyers on request. The balance of the pictures are from various owners

TO BE SOLD AT ABSOLUTE PUBLIC SALE

ON MONDAY AND TUESDAY EVENINGS,
JANUARY 13th & 14th, 1902, at 8.15 P. M.

IN THE GRAND BALL ROOM

OF THE

WALDORF-ASTORIA

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JOHN FELL O'BRIEN, AUCTIONEER,
OFFICE:
33 and 35 Liberty St., New York City.

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1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.
2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.
3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the purchaser.
4. The sale of any article is not to be set aside on account of any error in the description. All articles are exposed for public exhibition one or more days and are sold just as they are, without recourse.
4. To prevent inaccuracy in delivery, and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.
6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.
7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited, all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such re-sale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such re-sale if he thinks fit.

JOHN FELL O'BRIEN, Auctioneer.

THE ALEXANDER PRESS, 14-16 Astor Place, N. Y.

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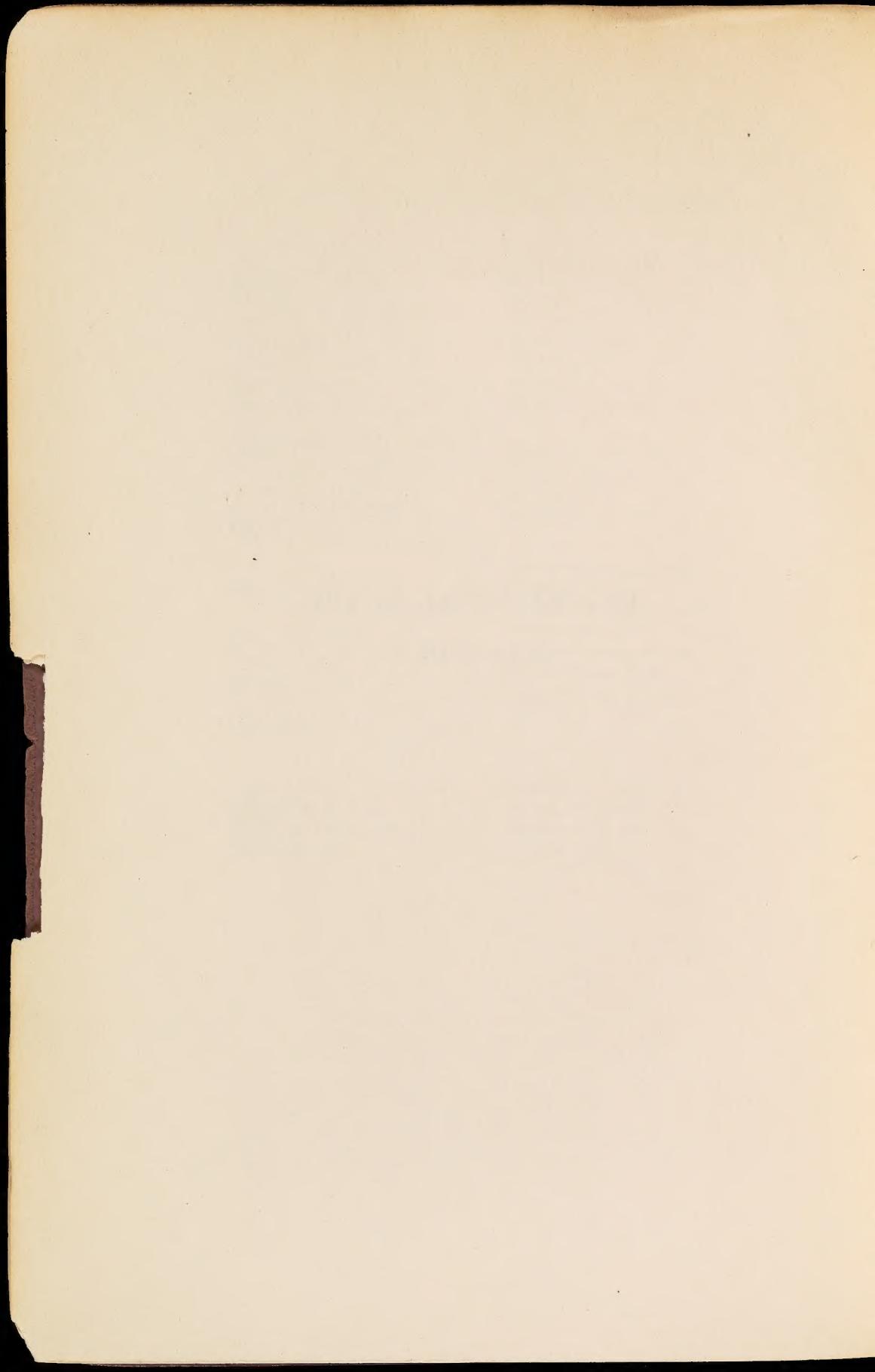
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LOUIS ÉMILE ADAN.

Pupil of Picot and Cabanel, at the Ecole des Beaux Arts, Adan was born in Paris March 26, 1839, and won his first medal—one of the third class—in 1875, while a second-class medal was awarded him in 1882. He has painted the pictorial side of out-of-door life in France, and rendered his themes with a personal charm and attractiveness. These generally include some happily suggestive figures, his women having much refinement and distinction. Many of his works are owned in this country. His color is subdued and his technical equipment is of the best.

GEORGE A. BAKER.

Coming from an artistic family, for his father was a painter of considerable merit, Baker was born in New York in 1821 and died there in 1880. He was in his time the fashionable portrait painter of New York, and his canvases commanded high prices, for he was in great demand. After his father had carried him a certain distance in art, the young man went to the Academy schools, and his first works were in the line of miniatures, which he did very well; but it was with women and children in the medium of oils that he was most successful, although

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he painted many official portraits of men, and occasionally produced ideal pictures, among which may be mentioned "The May Queen," in the Walters collection in Baltimore; "Children of the Wood," in the Roberts gallery, "Love at First Sight," and others. He was elected to the National Academy of Design in 1851, having worked two years in Europe, and he must be accounted one of the most distinguished painters of his time in America.

CHARLES BAUGNIET.

Born in Brussels in 1814, this artist became a pupil of J. Paelinck and M. F. Willems, and developed into a portrait and genre painter, showing great talent at an early age. He was first brought to public attention through a collection of some three hundred lithographed portraits of distinguished persons, and shortly after he went to England, where he worked for some years, subsequently returning to France and painting in Paris. He was made a member of the Ghent Academy in 1836, appointed official designer to King Leopold in 1841, two years later being decorated by the King. He has received many other orders from France, Spain and Germany, and he lives at Sèvres. Many of his pictures are in important collections in this country, where he has long been a favorite among connoisseurs.

CHARLES BECKER.

Born in Berlin, December 18, 1820, Becker, who is known as a historical and

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genre painter, studied under August von Klober in the Berlin Academy, and later attempted fresco, taking A. Hess, of Munich, for a master. He worked a year in Paris in 1843, and two years in Rome, 1845-7, and then settled down in his native city. He visited Venice several times, collecting material for pictures which he afterwards produced, and some of these have found their way to this country, being in the Powers, Richmond, Walters, Wolff, Wilstach and Huntington galleries. He is a professor of the Berlin Academy, and has been a prolific worker all his life.

ÉTIENNE-PROSPER BERNE-BELLECOUR.

When only nineteen, for he was born at Boulogne, in 1838, Berne-Bellecour entered the Ecole des Beaux Arts, in Paris, and studied under Picot and Barrias, gaining in the meantime his livelihood by the practice of photography. So successful was he with the camera that he was awarded a medal at the Universal Exposition of 1867 for a photographic print. For some time after he had become a regular contributor to the Salon, he continued with photography, and it was Vibert, his brother-in-law, who insisted on his keeping to painting exclusively. In 1869 he was awarded a medal for a picture at the Salon, and, shortly after the outbreak of the Franco-German war, he went to the front with the artists' brigade, receiving his third medal, this time for bravery in the battle of Malmaison, a scene he subsequently painted. From his military experiences came the taste for pictures of such subjects,

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and in 1872 his "Coup de Canon" received a medal of the first class. He is a member of the Legion of Honor, has tried sculpture, engraving, etching, and written considerably, including a play which was produced at the Palais Royal Theatre.

JEAN BÉRAUD.

Although he was born in St. Petersburg, Russia, in 1849, the parents of Béraud were French, and as a youth he was sent to the Lycée Bonaparte, where his studies were cut short by the Franco-German war, in which he served as a soldier in the Garde Mobile. Immediately after the conflict he entered the studio of Léon Bonnat, and sent his first picture to the Paris Salon of 1874. In the Exposition of 1889 he received the *Grand Prix*, and later was made an officer of the Legion of Honor. His pictures of fashionable life in the French capital have been for long the sensations of the annual exhibitions, and have attracted great attention. Perhaps no French painter has succeeded so well in portraying the happenings of the *haute monde*, or in investing his personages with an air of *chic* and elegance. Of recent years Béraud has turned his attention to painting curiously conceived compositions representing the figure of Christ set in modern environment, and these canvases have likewise attracted great attention. His technical training has been of the best, and he may always be counted upon to give an interesting picture.

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RALPH A. BLAKELOCK.

Essentially American and entirely personal in the curiously naïve presentation of his theme, Blakelock displays a most artistic and original temperament all through his work. He was born in New York in 1847, and although he worked considerably from nature, it was rather in the contemplation than in actual sketching that he gathered the materials for his pictures. Never realistic in the general and modern acceptation of the term, his pictures have rather the subtleties of nature at an hour impossible to present save through a vivid and well-stored memory. The later effects of sunset, when the earth is a mass of rich, powerful darks, with the sky as the only luminous note in the landscape, he secures wonderfully well, and in the rendering of the ocean, likewise at a late hour, or of moonlight, he is particularly successful. He struggled for many years without recognition, for by the general public he was never taken seriously; but of recent years he has come to be regarded as one of the most powerful and able as well as poetic of our painters—too late, alas! for the man to reap the benefits, since an incurable malady has caused him to be forever incapacitated from resuming his brush or caring for the approbation with which his talents are now regarded.

JULES GEORGE BOUDOUX.

Contemporaneous.

This artist was a pupil of LeRoux and Lefevre, but later adopted a style of his

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own, partaking somewhat of the characteristics of Meissonier, of whom he is a great admirer. For a young man, his honors are many, an honorable mention in 1890, medal of the third class 1893, Bourse de Voyage in the same year, bronze medal in 1900. He is a member of the Society of French Artists.

ALBERT T. BRICHER.

Identified with New England life and pictures of her scenery for many years, Mr. Bricher finally settled in New York City, where he has a studio and is a member of American Water Color Society, as well as an associate of the National Academy of Design. Bricher was born in Portsmouth, N. H., in 1837, and received his education at the Academy of Newburyport, Mass. He entered a mercantile house in Boston in 1851, and studied art in his leisure moments, sketching along the coast of New England, and finally setting up a studio in Boston. He came to New York in 1868, and has been a regular contributor to current exhibitions ever since.

JAMES B. BRISTOL.

One of the older of our American painters, Mr. Bristol was born at Hillside, N. Y., in 1826, and found in nature his only teacher. He worked diligently out of doors, however, and soon developed a certain mastery over his materials, so that, sending to the exhibitions and being received with favor, he was encouraged to go on. Elected an associate of the National Academy of Design in 1861, he was made an Academi-

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cian in 1875, and became one of the members of the Artists' Fund Society. He works entirely in landscape, and in 1876 he was awarded a medal of honor at Philadelphia at the Centennial. Of recent years he has painted the scenery of Lake George and much of the New England country.

J. G. BROWN.

An Englishman by birth, but American by training, J. G. Brown first saw the light of day at Durham, England, in 1831. It is true he did some study in the Government Art School at Newcastle-upon-Tyne, and he entered for a year at the Royal Academy of Edinburgh, where he took a prize in 1853; he even did a little portrait painting in London, but it was not till he came to this country that he really began the distinctive career which has been so successful and given him his great popularity. It was in the painting of children that he was destined to make his most serious successes, and with the street gamin of the American metropolis or the little ones of farm life he showed his grasp of character. He was made an associate of the National Academy of Design in 1862, and the year following a full member. He is the President of the American Water Color Society, and has been for many years, and he has received many honors at home and abroad. At the Paris Exposition his canvas was surrounded by a continuous crowd, and at the recent Pan-American exhibition at Buffalo his picture was the centre of attraction. He has a studio in New York, and paints with all the enthusiasm of his earlier days.

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M. J. CABALERO.

Contemporaneous.

Of Spanish birth, showing in his work the characteristics of his country and training. For the last two years a resident in Paris, where he is speedily coming to the front. His style is distinctive, and the drawing is especially fine. He is a young man whose fame will rise.

LEON CAILLE.

Born 1836. Contemporaneous.

Pupil of Cogniet. One of that group of genre painters which included Seignac, Petit, Lobrichon and others. Their work was always distinguished for its fidelity and careful attention to detail. Caille's work is especially good in color.

GUISEPPE CASTIGLIONE.

A genre and portrait painter, who was born in Naples, but who for many years has resided and had a studio in Paris. His debut in this country was made at the Centennial Exhibition, at Philadelphia, where he received a medal. In the following year he had a canvas at the Paris Salon, and since then has been a regular contributor to the French exhibitions. Some of his principal works are "Visiting the Cardinal Uncle," "Duel Without Witnesses," "Plucking the

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Rose," and "Paroquet's Lesson." He has also spent some time in England sketching, the result of which was a picture entitled "A View of Haddon Hall, Invaded by the Soldiers of Cromwell."

GEORGES CLAUDE.

Contemporaneous.

The son and pupil of his father, J. Max-Claude, also studied under P. V. Gallaud. He is especially noted for his portrayal of the idealistic side of monastic life. He is a member of the Society of French Artists. Is *hors concours*. Had medals awarded him in 1884, 1889 and 1900.

CHARLES-ALEXANDRE COESSIN DE LA FOOSE.

Contemporaneous.

A painter whose chief fame has been achieved by his historical work, many examples of which are in the museums of Europe. He was a pupil of Picot and Couture. Is *hors concours*. A member of the Society of French Artists, and was awarded medals in 1873 and 1889.

DAVID COL.

A pupil of the Antwerp Academy, Col was born in that city April 6, 1822, and all his life was most successful, being decorated with the order of Leopold in 1875, having

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previously received a medal in 1873. Always having had a great vogue in Belgium, his pictures may be seen in most of the important collections in that country, and they are characterized by great detail, the finish being skillfully rendered by reason of consummate knowledge. Many of his works have found their way to this country.

THOMAS COLE.

While Thomas Cole was born of English parents at Bolton le Moor, England, in 1801, he was brought early to this country and was through his life identified with art in America, occupying an important and commanding position as the first of the landscape men of his time on this side of the water. When the lad was eighteen the family settled in Ohio, and he learned the rudiments of his art from a portrait painter named Stein. Cole came to New York in 1825 and soon attracted attention by his pictures of the Hudson river. His best known works are "The Voyage of Life" and "The Course of Empire," which were engraved and extensively sold at the time, and were popular from one end of the country to the other. He had many pupils and exerted a strong influence on the men of his day, practically establishing what for years was known as the "Hudson River School." He died in 1848.

BRUCE CRANE.

One of the ablest of the younger set of American landscape painters, Bruce Crane is a well-known and popular contributor to all the current exhibitions in this country,

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and he has been officially recognized with awards and prizes to a considerable extent. He was born in New York in 1856, and came to public notice in the Academy exhibition of 1878 with an attractive landscape. He is now an associate of that body, secretary of the Society of American Artists, and a member of the New York Water Color Society. He received the Webb Prize in 1897, at the Society of American Artists, and the medal in memory of the late George Inness last year. Painting with much breadth and vigor, he is a close observer of nature, an excellent colorist, and invariably secures an agreeable arrangement of his composition. He has a studio in New York, and is a member of most of the art societies of that city.

E. B. DEBUT-POUSAN.

Contemporaneous.

Born at Toulouse in 1852. Was a pupil of Cabanel. He is very popular as a delineator of French rustic life. His first honor was a medal in 1874. Was made chevalier of the Legion of Honor in 1881, and also received medal in 1889. Is *hors concours* and a member of the Society of French Artists.

M. F. H. DE HAAS

Having a varied and interesting art experience, this artist was born at Rotterdam in 1832, and early became a pupil of the Academy of Fine Arts of his native city. In

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1851 he went to London, where he spent a year painting in water colors, later returning to make extensive studies of the coast. He studied at The Hague for two years under Louis Meyer, and in 1857 he was appointed artist to the Dutch navy. He only held this post two years, however, for in 1859 he came to New York, where he settled, and was soon made an associate of the National Academy of Design, being elected to full membership in 1867. He was one of the founders of the American Water Color Society, and his pictures soon became well known in American exhibitions. He died in 1895. In the Paris Exposition of 1878 he was represented with an important work, "The Rapids Above Niagara," and his works are in many important American, as well as foreign, collections.

LOUIS PAUL DESSAR.

Born in Indianapolis, Ind., January 22, 1867, Dessar came to New York to study at the schools of the National Academy of Design, where he soon rose to the head of his class and graduated to Paris, entering the ateliers of MM. Bouguereau and Tony Robert Fleury. He made equal progress there, and in 1893 the French Government purchased one of his pictures. He has had many recompenses, including medals at Paris, the Chicago World's Fair, an honorable mention at the Carnegie Institute at Pittsburg, and the first Hallgarten prize, at the National Academy of Design, and last year his picture was purchased by the Lotos Club Fund. He is a member of most of the art societies and a regular contributor to current exhibitions.

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THEOPHILE DEYROLLE.

This well-known and popular painter was born in Paris, and, at an early age, was placed by his parents in the Ecole des Beaux Arts, where he became a pupil of Cabanel, and later studied at the atelier Julianne, under Bouguereau. But, after all, it was before nature that Deyrolle was to do his best work, and, settling in Brittany, in the artistic colony of Concerneau, a village famous for its sardines, he found material for the pictures with which his name is identified and with which he has won many honors, getting a medal at the Salon in the year 1885. He delights in depicting the intimate life of these peasants, and invariably secures pleasant lines to his compositions, while his color scheme is generally bright and cheerful.

BLAISE ALEXANDER DESGOFFE.

For many years Desgoffe held undisputed sway as the most popular painter of still life in all Europe, and his remarkable detail was the admiration of the general public. He was born in Paris in 1830, and was a pupil of Flandrin. He came from an artistic family, his uncle being of the same name, in his day a well-known landscape painter and a pupil of Ingres. The late Philip Gilbert Hamerton said of him that "he is the most skillful imitator of near objects now alive in the world." His work will bear the most microscopic analysis, and shows remarkable patience and dexterity, as well as extraordinary technique. He has received much official recognition in the shape of medals and decorations, obtaining these

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awards as far back as 1861, and his works are in many famous collections and museums here and abroad. Although he has attacked other themes on rare occasions, the majority of his works are of inanimate nature.

W. DIDIER-POUGET.

Contemporaneous.

The leader of the new school of impressionism in art. Gérôme, hitherto a strong opponent of this style, was partly converted to it by M. Didier-Pouget's example in the Salon of 1896, and on his strong recommendation, a gold medal for that year was awarded to this artist. Of his work "Le Temps," of Paris, says: "If the greatest art is to truly and adequately represent an impression, then this is great art, and it is indeed worth while being a painter to have produced any one of them."

ALPHONSE DE NEUVILLE.

One of the most distinguished military painters of this century, this artist was born at St. Omer, in France, in 1836, and died at the age of forty-nine, in 1885, in Paris, where he was established in a great studio, and was in the height of his fame. He began by trying law as a career, studying for three years at the *Ecole de Droit*, Paris, and then he became a pupil at the studio of Picot. He received his first medal in 1859, but recognition came very quickly after that, and he obtained most of the honors that come to artists. His knowledge of war was ob-

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tained in actual conflict, for he fought with the French army in the Franco-German campaign, and his pictures showed subsequently his experience, for, unlike the theatrical canvases that had hitherto been the fashion, his compositions were of the actual thing. Some of his greatest works are owned in this country. Among these may be mentioned "Defense of Le Bourget," painted in 1879, in the Vanderbilt collection. With Detaille, he painted a great panorama, "Battle of Champigny."

JEAN B. DUFFAUD.

Contemporaneous.

Noted for his large works, which are all idealistic in conception. His honors are many, and include honorable mention 1885, medal of the third class 1889, again honorable mention in the same year, medal second class 1891, Marie Bashkirtseff prize 1891, chevalier of the Legion of Honor 1896, member of the Society of French Artists and *hors concours*.

JULIEN DUPRÉ.

Pupil of Pils, Lehmann and Laugée, Dupré was born in Paris in March, 1851. He is a landscape and genre painter, and has had medals, one of the third class in 1880, and a second class one in 1882. Painting out-of-door scenes of the farm life of France, he soon attracted attention at the annual exhibitions of the Salon, and his work found a

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ready market in this country. He is especially happy in rendering farm hands leading cattle through the fields, painting the animals cleverly and with considerable knowledge, while pictures of gleaners receive at his hands much of the sentiment and seriousness of the scene.

CHARLES HARRY EATON.

The popular secretary of the New York Water Color Society and associate of the National Academy of Design, was born at Akron, Ohio, in 1850, and died at his home in Leonia, New Jersey, in the fall of 1901. Entirely self-taught, he settled in New York and became one of the well-known exhibitors to current exhibitions, winning a silver medal at Boston, the gold medal of the Prize Fund exhibition, the Evans' Prize at the Water Color Society in 1898, and a gold medal at the Art Club in Philadelphia in 1900. His pictures are in most important American collections, and as a delineator of pastoral landscape effects he was eminently successful, painting with equal facility in the mediums of both oil and water color.

DE SCOTT EVANS.

The tragic death of this promising American painter in 1898 by drowning from the French steamer *La Bourgogne*, is still recalled. Going down in company with his daughter on that ill-fated vessel, he left behind him work that is to-day much prized, and recalls in a sad way his untimely end. He was born in Indiana in 1847, beginning

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his art career in Cleveland, in 1874, as a portrait painter. In 1877, however, feeling the need of more training, he went to Paris, entering the studio of Bouguereau, and remaining two years, after which he returned to Cleveland, where he became a director and instructor in the Academy of Fine Arts. Later he came to New York and established himself, meeting with considerable success, and being represented at most of the important exhibitions. In the delineation of draperies he was unusually successful, and although these were never made unduly prominent, his skill in rendering them was marked.

ANTOINE FABRES.

Contemporaneous.

Born in Barcelona, Spain, of poor people. His early life was a struggle against fate, but his genius finally enabled him to win the Prix de Rome, given by the Barcelona Fine Art School for a model in clay. He then went to Rome, in accordance with the terms of the prize contest, which awarded fourteen pounds a month for two years to the winner, to be spent in Rome in pursuit of his art. While there he was forced to take up painting in order to eke out his income. His success in this line was even greater than in sculpture. His health broke down, however. He returned to Spain, from there he went to Paris, and soon became the associate of men like Benjamin Constant, Dupré,

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Gérôme and Henner. His work is noticeable for its perfect draughtsmanship and gorgeous coloring.

RENE M. FATH.

Contemporaneous.

A Parisian by birth, but a lover of nature. Leopold, the King of Belgium, is his patron. His first award of merit was honorable mention in 1887, again in 1889. Won the Raigecourt-Goyon prize in 1891, medal third class in 1894, medal second class 1897, bronze medal 1900. Is a member of the Society of French Artists, also *hors concours*.

EUGENE BENJAMIN FICHEL.

This well-known painter was born in Paris August 30, 1826, and embracing art early, became a pupil of Paul Delaroche. His work is much in the manner of Meissonier, the detail being exquisitely rendered and the drawing faultless. His talents were soon officially recognized, for he obtained medals in 1857, 1861 and 1869, the Legion of Honor being bestowed in 1870. He has painted many of the episodes in the career of Napoleon Bonaparte, historical pictures and themes in which the figures are arrayed in picturesque court costumes, and his works are in great demand. His panels have been much sought after in this country.

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FIRNIN GERARD.

Known in Paris as a deft and skillful painter of the flower markets of that city, Gerard, who was born at Poucin, France, was a pupil of Gleyre, and received medals in 1863 and 1874. He has been a regular contributor to the Salon, and his "Flower Market," with which he gained considerable renown, is now owned in this country, being in the collection of T. R. Butler, of New York. He has a studio in Paris, and has lost none of the popularity that he so justly deserves.

JEAN LÉON GÉRÔME.

As a scholar, Gérôme stands no less high than he does in art, and so many are his accomplishments that he is never idle for a moment. It was long since his fiftieth year, after a career filled with the greatest success, that he took up sculpture to secure the grand medal of the French Salon. As to his painting, that is so well known as almost to need no description, for he is represented in most of our American collections, all over Europe, and many of his pictures are classics in modern art. The man who has painted such masterpieces as "The Duel After the Ball," "Phryne Before the Judges," "The Augers," "The Death of Cæsar," "Molière Dining with the King," and the many Oriental compositions, needs little introduction. He was born in Vesoul, France, in 1824, and was a pupil of Paul Delaroche and Gleyre, failing in his efforts to secure the Prize of

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Rome. No medals or decorations that come to painters have escaped him, while he is a member of most of the art societies of Europe and a professor in the Ecole des Beaux Arts in Paris. American students have reason to recall him affectionately, for he has been the master of many of our best men. He practices his art to-day with no less enthusiasm than earlier in his career, and he is a model of punctuality and application.

EUGENE AND JULES GIRARDET.

Contemporaneous.

Brothers of Swiss parentage. Followers of the new school of French art. Both are strong colorists, and bold in their treatment of a subject. Jules is a Chevalier of the Legion of Honor, as well as the recipient of four medals. Eugene is also a medallist. Both are *hors concours*.

ANTONIO GISBERT.

Contemporaneous.

Born in Alcoi, Spain. Is especially noted for the minute finish of his pictures and his bold but skillful color treatment. Received medals as long ago as 1865, again in 1867. Is an officer of the Legion of Honor since 1870, and is *hors concours*.

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PAUL GROLLERON.

Born at Seignelay, in the department of Yonne, France, Grolleron became a pupil of Leon Bonnat at an early age, and soon manifested a strong predilection for the painting of military subjects, with which his name has been ever identified. He has long been a contributor to the annual exhibitions of the Salon, and has received many medals there, together with other recompenses. He has followed the French army on its annual manoeuvres, making careful studies of the military man in all possible conditions, and he is thoroughly familiar with the uniform, conditions and personnel of the different branches of the service. He has painted important battle scenes of the Franco-German war, and many smaller studies, always securing much character to his work. He has a studio in the Rue Lemercier, in Paris, and is in great demand as the historian in his way of the French "*pion pion*."

AUGUST HAGBORG.

A native of Gothenburg, Sweden, this painter was a pupil of the Stockholm Academy, and in Paris of Palmaroli. He received a medal of the third class at the Paris Salon of 1879, and has been honored by the French Government, which purchased his canvas "Spring Tide in La Manche," which hangs in the museum of the Luxembourg. His pictures have had a vogue abroad ever since, and many are in important collections in this country, notably in those of Charles Crocker, of San Francisco, and J. A. Scudder, of St. Louis.

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WILLIAM HART.

Born in Scotland in 1822, but brought to this country at the age of nine, William Hart became an enthusiastic citizen of the United States, and retained until his death in 1894, at Mount Vernon, N. Y., the most delightful accent or burr, which gave to his witty talk an unusual charm. He was the elder of two brothers, both being artists, the younger, James M., being at one time Vice-President of the National Academy of Design, and dying within the year. William obtained his first notions of art through assisting at the decorations of the panels of coaches, for at that time it was the custom to embellish these vehicles with landscape panels. Later he painted portraits, being quite self-taught, and in 1853 he came to New York and opened a studio. He was successful from the start, being elected a National Academician in 1858. He was President of the American Water Color Society from 1870 to 1873, and he is represented in many important collections, a canvas in the possession of the late A. T. Stewart bringing a large price at that sale.

JAMES M. HART.

Dying in the fall of 1901, James M. Hart was the last of the two brothers so long identified with the early art history of New York, William having passed away in 1894. Both men were born in Scotland, but the family removed to this country when the sons were small children. James was a pupil of his brother, and later, at Dusseldorf, of

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Schirmer. He was elected an associate of the National Academy of Design in 1857, and a full Academician two years later. Painting pastoral scenes with cattle, he achieved considerable reputation and made a substantial success in a financial way and his pictures were in most of the exhibitions. He was an officer of the Academy for some years, and two of his daughters are painters of marked ability.

BIRGE HARRISON.

One of three artistic brothers, the others being Thomas Alexander, the famous marine painter, and the second, Butler, who died a few years ago, Birge Harrison, the eldest of the family, went to Paris in the late seventies to study at the Ecole des Beaux Arts, under Cabanel. He was born in Philadelphia, October 28, 1854. From the first his talent was marked, and his maiden picture, sent to the Salon, attracted attention, while he was accounted one of the cleverest of the students in the French city. He received a medal there in 1887, and at the Columbian Exhibition of 1893, and he is represented in the museums of Marseilles, Philadelphia, Chicago and elsewhere. He is a member of the Society of American Artists and a fellow of the Pennsylvania Academy of Design.

JEAN JACQUES HENNER.

An Alsatian, born in Bernuwiller in 1829, Henner studied under Drölling and Picot, and was a Prize of Rome winner in

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1858. So frequently it is contended that the achievement of this distinction is fatal to the retention of individuality, that the case of this artist must be cited as one of the great exceptions, for Henner is perhaps as personal as any of his contemporaries, and has a manner entirely his own. Medals came to him in 1863, 1865, 1866 and 1878, and the Legion of Honor in 1873, while in the matter of material success he has surely had little of which to complain. His pictures, while simple as to composition, are invariably interesting, and in the painting he secures much purity of color and charm of expression, with a brilliancy of tone that is most delightful. His works are largely owned in this country, where he has long been a favorite with the collector, and he has a studio in Paris where he is quite as prolific as in his younger days.

HANS HERRMANN.

Contemporary German painter, professor at the Berlin Academy, and an artist of much popularity at current European exhibitions.

VICTOR PIERRE HUGUET.

Destined for the profession of architect, Huguet spent considerable time in the office of a well-known firm of draughtsmen before he took up the career that he longed for and for which, as it has turned out, he was most fitted by nature. He began his art work at the Marseilles Academy, where, under the painter Loubon, he made satisfa-

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tory progress. He spent a year in Egypt, and was at Constantinople at the outbreak of the Crimean war. After serving through it on the fleet, Huguet went back to Egypt, settling in Paris in 1858, and in the following year, at the age of twenty, he made his first exhibit in the Salon. He was fortunate enough, through the sale of some pictures, to be able to return to Egypt, and then he began the series of subjects with which his name has since been known, and he has practically made Algeria his home, having a house and studio there, so that he paints his pictures under the influence of his theme.

GEORGE INNESS.

It was the old painter Gignoux who gave the late George Inness his first lessons in art, although it may be said the artist was practically self-taught. Born at Newburgh, New York, in 1825, Inness as a lad was most delicate—indeed, he never was a robust man, although he developed remarkable energy, and was one of the most indefatigable workers in his profession. He began as an engraver, but on account of his health he was obliged to turn his attention to something less confining. At the age of twenty-five he went to Europe and saw the work of the Barbizon men for the first time. It appealed to him seriously, and all through his life he showed their influence. His early work was most painstaking, having all the careful finish of the then famous Hudson River School, and he applied himself before nature, getting a thorough foundation in the rudiments of his art, so that later, when his style became

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broader, it was evident the foundation was there, and the masses were indicated with great knowledge. Inness never lacked for patrons from the first, but towards the close of his career his fame spread rapidly and his pictures sold for large sums. To-day they are the most prized of American landscapes, and are difficult to secure, save at large figures. He died in 1894, and at the sale of his effects his pictures brought an unusually large sum.

GEORGE INNESS, JR.

Son of the great master of American landscape painting, George Inness, Jr., was born at Paris, France, January 5, 1854, and became a pupil of his father, at Rome, from 1870 to 1874, afterwards working in Paris at the schools there. It was, of course, impossible that so strong an art personality as that possessed by the older man should not impress itself strongly upon the son, and while this is admittedly so, the younger artist has preserved an individuality of his own which, despite the technical leanings he has towards those of his father, is manifest throughout his work. Of a thoughtful, analytical nature, full of enthusiasm and youthful spontaneity, George Inness, Jr., works with a delight in his profession, and is generally represented at the current exhibitions with pictures quite his own and in excellent color, as well as interesting in composition. He has a studio in New York, and is a member of the National Academy of Design and other art bodies.

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JOHANN BARTHOLD JONGKIND.

Born 1819. Died 1891.

Born at Latrop, near Rotterdam, Jongkind was a pupil of the great Isabey, and as early as 1852 received a third medal at the Salon. After that for awhile his pictures were rejected by the committees. At the Paris Exposition of 1889, however, he came into his own and received much honor. He has painted his own country and Paris, particularly the scenes around and about the river front, going down also into Normandy. Houses, ships, windmills, market places, and all places that have any traces of human labor are dear to him. It is said that there were few men who knew the buried corners of gay Paris as did Jongkind. He may be called a connecting link between the landscape painters of 1830 and the impressionists.

JEAN GUSTAVE JACQUET.

One of the many pupils of Bouguereau, for the French master patriotically devotes considerable of his valuable time to his classes, Jacquet was born in Paris in 1846, and he is noted for the charm he gives to the beautiful types of modern women. He exhibited at the Salon when he was but twenty years of age, and in 1868 he received his first medal. In 1879 he received the Legion of Honor, and he has been a serious, prolific worker all his life. Few artists secure greater beauty to their portraits of women, and few reach the limit of technical cleverness Jacquet displays. He is much liked in this country, and his pictures are in many American collections.

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EASTMAN JOHNSON.

As a youth (he was born in 1824), and before he had studied much, if any, Eastman Johnson, away back in 1845, was in Washington, making portraits, in crayon, of national and legislative celebrities. Later he went to Boston, and there followed a series of likenesses of professors of Harvard college and literary lights of Cambridge and Boston. It was in 1849 that he went to Europe, when his first noteworthy work in oil was produced. For two years he studied in the studio of Emanuel Leutze, in Dusseldorf, and then he went to The Hague and Paris, where he worked faithfully. In 1860, almost immediately after his return from abroad, he was elected to the National Academy of Design, and from that time he gave himself up to the portrayal of purely native themes, achieving a substantial success. The harvest fields of New England, Kentucky plantations, mountaineers, huntsmen and sailor folk, he did all, not only well, but in an original and serious manner that marked the true artist. He painted many war scenes, and his portrait work gradually crowded these genre pictures to the wall, a fact sincerely to be regretted, not that the portraits are lacking in any respect, for, having kept his art young and fresh, he is to-day one of the most distinguished workers in this field; but his genre work, too, was of the best, so distinctive and so valuable historically, that his place is hard to fill.

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FREDERIC HENRI KAEMMERER.

Born at The Hague, this contemporary Dutchman is perhaps as well known as any modern painter, and his pictures have been reproduced in many mediums. He came to Paris early in his career, and entered the Ecole des Beaux Arts, in the atelier Gérôme, where he took high honors as a draughtsman. In the Paris Salon of 1874 he took a medal of the third class, and has had other awards, having made his home in the French capital, and becoming identified with the art life of that city.

J. F. KENSETT.

In his youth this artist studied bank-note engraving, practising art only in his leisure hours; but going to England he worked seriously for some time and, sending to the Royal Academy exhibition of 1850 a view of Windsor Castle, he was immediately well received by the critics, and henceforth followed the profession of painting. He was born in Cheshire, Connecticut, in 1818; he died in 1873. Some of his better known works are of Lake George and the mountain scenery of the New England States. He was made a member of the National Academy of Design in 1849, and was represented in the Paris exhibitions many times. His "October, Lake George" was sold in 1877 for \$6,300, an enormous price at that time for an American landscape. Jarvis referred to him as the "Bryant of our painters," and he is affectionately remembered as one of the most distinctive personal and serious of the earlier American artists.

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GEORGES LAUGÉE.

Coming of an artistic family, for his father, Désiré François Laugée, was a painter before him, the son George was born at Montivilliers, in the department of Seine-Inférieure, France, and studied with Pils and Henri Lehman, as well as with his father. The younger man won his first medal, one of the third class, in 1881. He has been identified with pictures of farm life largely, depicting reapers, mowers and gleaners in a fresh, bright manner, achieving considerable popular success with his canvases. Laugée has contributed regularly to the Paris Salons, where his pictures have always received marked attention.

V. HENRY LESUR.

One of the clever men of the younger French school of painters, this artist has a studio in Paris, and is a graduate of the Ecole des Beaux Arts. He has made a specialty of painting gay scenes wherein the costume plays an important part, and he has selected almost invariably an epoch that lends itself to the picturesque in the dress both of his men and his women.

JEAN B. MADOU.

Considered one of the most original among the modern Belgian painters, Madou was born in Brussels, in January, 1796, and died there April 3, 1877. He was a pupil of P. J. C. François, and was a lithographer

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from 1821 to 1840, publishing a number of valuable collective works such as "Pictur-esque Views in Belgium" and "Scenes of Society." His genre scenes of the eighteenth century are among his most happy efforts, and, as a rule, are most humorous. He was a member of the Brussels and the Antwerp Academies, and received a medal and the Legion of Honor in 1855. In this country his pictures are in the Astor, Vanderbilt and Belmont collections, as they are in Europe in many of the museums there.

TOMPKINS H. MATTESON.

Born at Madison county, New York, in 1813, this early American painter received instruction under great difficulties, having in the meantime to make his living, mostly in executing portraits. The old American Art Union bought a picture which gave him prominence. It was called "The Spirit of '76," and is remembered to-day through reproductions, which at the time fairly flooded the country. He painted a portrait of Mayor Havemeyer, which is now in the New York City Hall, and he was elected an associate of the National Academy of Design. Some of his important works are: "First Sabbath of the Pilgrims," "Eliot Preaching to the Indians," "Rustic Courtship," and "Examination of a Witch." He removed to Sherbourne, N. Y., in 1851, where he died in 1884.

ANTON MAUVE.

One of the greatest of the modern Dutch painters, Anton Mauve was born at Zaan-

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dam, Holland in 1838, and he early became a pupil of Pieter Frederick Van Os. In due time he was elected a member of the Dutch Society of Arts and the Belgian Water Color Society, his pictures attracting not only the attention of his own countrymen, but of all Europe and America, where his popularity of recent years has been enormous. Many honors came to him, including medals at Amsterdam, Antwerp, Paris, Vienna and Philadelphia, and at his death in 1888 his widow sold the contents of his studio at an immense sum. The simplicity of his work, his capital draughtsmanship and his charm of color proclaim him one of the best art products of the century.

ROBERT C. MINOR.

Mr. Minor was born in the city of New York in 1840, and after a public school education went to Paris, where he studied with Diaz, the distinguished member of the Barbizon circle, and from him he imbibed much of his fine color notions. Later he went with Boulanger in Antwerp, but he never forgot his training with the first-named, and all of his pictures retain the feeling for subdued, rich color, so characteristic of that school. He is very poetic in his renditions of sunset and twilight effects, which he paints with great charm and feeling. He is a member of the National Academy of Design, of the American Water Color Society, and of recent years he has been justly considered one of the leaders of the American school of landscape painters, his works commanding large prices. It was at the Evans' sale, his "Close of Day" realized \$3,050.

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EDWARD MORAN.

Mr. Moran came from a most artist family, which counts among its members many distinguished painters. Edward was the eldest of three brothers, and was born in Lancashire, England, in 1829. Peter and Thomas both survive him, and all three have been for years contributors to most of the current exhibitions. Arriving in Philadelphia in 1844, Edward became a pupil of Paul Weber, a landscape artist. Later he went abroad in 1862, studying at the Royal Academy in London for a few months, after which he went to Paris, where he settled for some time. He was elected to membership in the Philadelphia Academy of Fine Arts and the National Academy of Design, the latter honor in 1873; he had exhibited his first picture in Philadelphia in 1853. It was, however, in marine work that he was destined to achieve prominence, and, devoting all his energies to this branch, he became one of the foremost painters of the sea in America. He died in New York City, which he had long made his home, in 1901.

H. HUMPHREY MOORE.

Displaying early a taste for art, this painter was sent to school in the city of New York, where he was born in 1844. Afterwards he went to San Francisco, where he lived until 1865, when he went to Munich and entered the school there. After a while he came to Paris, where he placed himself at the Ecole des Beaux Arts, in the studio presided over by Gérôme, and on going to

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Spain he met the great Fortuny, whose pupil and friend he became. For two years he worked with the distinguished Spanish artist in Rome on his "Almeh," and in the interval he made trips to Morocco, returning to the United States in 1875. Fortuny had a serious influence on his art, and he has painted many similar subjects to those which the Spaniard did, the method of handling being not unlike, for Moore is clever to a considerable extent and has much technical dexterity. The man has never been a very prolific worker, and his pictures are eagerly sought after.

WILLIAM MORGAN.

Though he was born in London, of English parentage, William Morgan spent most of his life in America, being a pupil of the schools of the National Academy of Design in New York, where he had a studio at the time of his death in 1900, at the age of seventy-four, for he was born in 1826. He was an associate of the institution where he had received his art training, and for many years was a contributor to all the current exhibitions. Mr. Morgan was a painstaking artist, with much appreciation of the sentimental side of life, getting almost always a pathos and tenderness in his pictures, and he delighted in painting children, with whom he was much in sympathy. One of his earliest canvases to attract attention was his "Emancipation," now in the Olyphant collection, and which was shown at the Academy in 1868, and his "Legend," belonging to Governor Fairbanks, of Vermont, was contributed to the exhibition of 1875.

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ADOLPHE MONTICELLI.

Of Italian parents, but born in Marseilles October 14, 1824, Monticelli received his early training in the art schools of that city, coming to Paris in the middle forties. He formed a friendship with Diaz, who introduced him to the dealers, and he sold his pictures rapidly, although he was never obliged to depend on his art for a means of livelihood. He built himself a handsome studio, dressed more like a Venetian painter of the olden times than as a dweller in modern Paris, and he found favor with the court. The third Napoleon bought pictures from him, and the whole artistic world agreed on his rare ability as a colorist. When the war came in 1870, he went to his native town to escape the excitement, and there remained until his death, no one being able to beguile him back to the capital. His mind gave way, and, living the life of a recluse, he painted as his fancy dictated, some of his works being of curious arrangement, but always sumptuous as to color. One of his manias was to have a purple curtain over the window, that the room might be bathed in a purple light, which he dearly loved. He died in 1886, and left behind him a life's work of beautifully conceived canvases, and he will rank as one of the great colorists of the age.

MIHALY MUNKACSY.

From dire poverty and obscurity to the greatest fame and material success, feted, ennobled by his king, and then for a while

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blind and unable to work at all, restoration to sight only to have his mind give way, and to die with his faculties all gone, such was the history of this illustrious painter, whose history reads like a tale that is told. Munkacsy was born at Munkacs—whence his name—in 1846. He was christened Michael Lieb, and, at the tender age of nine, was apprenticed to a carpenter; this, with house painting, occupied him for several years. He taught himself to paint, and a little instruction from a portrait painter named Guyla helped him on somewhat, when, by a supreme effort, he managed to get to Munich and enter the Ecole des Beaux Arts. Soon he won several prizes, and set himself up at Dusseldorf as a portrait painter, producing in the meantime a genre picture, the first to attract attention, "Last Day of a Condemned Man," and he was induced to go to Paris in 1872. There he was well received, given medals and honors, and soon produced his great canvas, "Christ Before Pilate," following it with the "Calvary," both being now in this country. He married a noblewoman, continued to have great success, when he was afflicted with the illness referred to, and finally he died in an asylum, on May 2, 1900, after having been nursed by his faithful wife through long months of sickness.

WILLIAM S. MOUNT.

One of the earlier American painters, who was born in 1806, and died in 1868, Mount was a native of Long Island, and began the practice of his profession in New York in 1829, being elected a member of the

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National Academy of Design in 1832. His first picture was "The Daughter of Jarius," but he early turned his attention to the representation of negro characters, and was quaintly humorous with these. He is known, however, by two remarkable pictures of a genre sort, of American life in the country. One is called "Bargaining for a Horse," and is now in the possession of the Historical Society, and the other, "Raffling for a Goose," is in the collection of M. O. Roberts. Both canvases show remarkable grasp of character, with a pleasing facility and technique.

J. FRANCIS MURPHY.

The high rank that J. Francis Murphy has taken in the later landscape development of American art, is not the result of sudden favor, or of anything but steady, logical progress, for he has been a serious worker, a devoted student of nature, and from the beginning he has steadily advanced, to-day fulfilling the promise of his early work. He was born in Oswego, N. Y., in 1853, and has made his way without schools or instructors, being entirely self-taught. Though he has spent some time abroad, it was after he had established a reputation, and he has changed little since the beginning, his style remaining personal and his time being devoted entirely to a better, clearer and more poetic interpretation of nature. Maturing, refining and endeavoring to secure always an intelligent notion of the ways and means of expression, he has forged ahead quite legitimately. A member of the National Academy of Design, the Society of

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American Artists, the American Water Color Society, and other organizations, he has been awarded the Webb, Hallgarten and Evans prizes, and his pictures are in most of the American collections. At the Evans and Clarke sales, his canvases brought large prices and attracted attention in a company of works where there were few indifferent examples.

ERSKINE NICOL.

It was in the city of Edinburgh, where he was born in 1825, that Nicol was apprenticed to a house painter, spending his leisure hours studying art in the Trustee's Academy, and subsequently going to Dublin. Here he gave lessons in drawing and painted portraits, getting at the same time many character sketches and much material that subsequently served for important pictures. He returned to Edinburgh, became a member of the Royal Scottish Academy, and finally migrated to London, where he still resides, and where he has had great success. He was made an associate of the Royal Academy in 1862. Drawing with unusual skill and seizing character immediately, Nicol has applied some of the golden tone of the seventeenth century Dutchmen to contemporaneous scenes in the British Isles, and his pictures are invariably points of interest in the annual exhibitions. Much of his work has been engraved and is well-known through the reproduction, but his color is quite as agreeable as other parts of his pictures, and he invariably tells an entertaining story in his compositions.

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PIERRE OUTIN.

Outin was born at Moullins, France; he was a pupil of Lecomte and Cabanel, at the Ecole des Beaux Arts, and his first picture at the Salon attracted attention. He received an honorable mention in 1879 and a medal in 1883. Many of his pictures have come to this country, where he has found considerable favor with collectors.

ARTHUR PARTON.

In a landscape pure and simple, and as the recognized portrayer of springtime effects, Arthur Parton is well known and respected in the profession. He has a broad yet sympathetic touch, is thoroughly at home with nature, and his pictures show the loving study he has given to his themes. Born in 1842, at Hudson, N. Y., of a family of artists, for his brother Ernest is a landscape painter of note, who has long made England his home, while another brother, Henry, is a skilled worker in the medium of water colors, Arthur Parton studied for a while under William T. Richards, in Philadelphia, and in 1869 made a trip to Europe. He was elected an associate of the National Academy of Design in 1872, an Academician in 1884, and he is also a member of the American Water Color Society. He works much out of doors, as his pictures show, and he is represented in many important collections.

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ALONZO PEREZ.

There came to Paris, in the late seventies and early eighties, a group of clever Spanish painters, whose brilliant technique attracted considerable popular attention, and incidentally gained them large financial returns. Many of them settled there, and have become permanent features of the art life of that city. Perez, following in the footsteps of his countrymen, found his way to France, and to-day has a studio in Paris, and his work occasionally crosses the ocean to America, where he enjoys much favor.

LÉON PERRAULT.

This popular French painter was born at Poitiers, and, at an early age, entered the schools as a pupil of Picot and Bouguereau. It was the latter who influenced him to the largest extent, for in almost every touch the master is evident. Perrault is an exquisite draughtsman, with a refined sense of color, and he invariably chooses attractive themes, generally of young children or elder girls, sweet of face and tender of expression, simple subjects, but treated with unusual grace and delicacy, while the technique is most workmanlike. He received a medal at the Salon of 1864, and another in 1876, obtaining the ribbon of the Legion of Honor in 1887.

ETIENNE ADOLPH PIOT.

A wonderfully clever technician, with a remarkable academic training, Piot was a

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pupil of the distinguished French master Leon Cogniet, with whom he studied faithfully for some years. Piot is a well-known contributor to the Salon in Paris, where he has received recompenses, and his work has been extensively engraved and published in black and white.

JEAN FRANCOIS RAFFAELLI.

There was an exhibition in Paris, along back in the early eighties, of quaint little scenes in the houses of the bourgeoisie of France, thoroughly original in idea and executed with a naivete that impelled instant attention. Indeed, the display attracted much popular favor, and was the talk of the town. Later came other work from the man, of the lower sort of inhabitants of the great metropolis, rag-pickers, laborers drinking, coal heavers and the like, and in each work there was always the same originality, the careful observation and the artistic quality that lifted it away above the ordinary. They were by Raffaëlli, who, though Italian in name, was a true Parisian. With the years, he has left this more hopeless, dreary humanity, and given himself up rather to pictures of the more fashionable, or at least the more prosperous life of the city, and he has made a specialty of painting the bright, gay streets and boulevards, filled with sparkling color, well dressed people, and the joy of life. And he has painted portraits and pictures of beautiful young women. He made a visit to this country some years ago, and held an exhibition in New York, making the acquaintance of many of our collectors, and to-day he is well known in

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America. He was born in Paris, received a gold medal at the Exposition Universelle of 1889, and is a Chevalier of the Legion of Honor.

WILLIAM T. RICHARDS.

One of the *doyens* of American marine painting, William T. Richards, was born at Philadelphia in 1833, and began the study of his art at the age of twenty. A visit to Europe, in 1855, gave him a broader horizon, and on his return he opened a studio in his native city. In 1876 he was awarded a medal at the Centennial Exhibition, and he was later made an honorary member of the National Academy of Design. He is likewise a member of the American Water Color Society, doing excellent work in this medium. The Temple Gold Medal of the Pennsylvania Academy of Fine Arts, of Philadelphia, came to him in 1885, and at the Paris Exposition of 1889 he received a medal of the third class. He has a studio in the summer at Newport, where he paints most of his subjects, though he has also made the coast of Cornwall, in England, a sketching ground.

LOUIS ROBBE.

This well-known animal painter was born at Courtrai, Belgium, in 1806, and was practically self-taught, having worked from nature since his earliest youth. He settled in Brussels in 1840, and met with great success, receiving medals there in 1839 and 1842, and in Paris a third medal in 1844, one

BIOGRAPHICAL NOTES AND INDEX

of the second class in 1855, and the Legion of Honor in 1845. He was made an officer of the Order of Leopold in 1863, receiving the Spanish Order of Charles III., in 1844. In 1855 he was elected a member of the Amsterdam Academy, and he has works in many of the principal galleries and museums of Europe. He paints sheep almost entirely, and these he understands thoroughly, drawing with much skill and understanding

RUBENS SANTORO.

Born in Mongrasseno, near Cosenza, Italy, in 1843, Santoro has, ever since he graduated from the schools, devoted himself to painting the streets and canals of Venice. With a fine technical equipment, a remarkable facility, and a certain touch, he has secured the sparkle and brilliancy of that entrancing city, a real paradise of the artist. His dexterity in simulating the old architecture, the charming tree growth and the beauty of sunshine is surprising, and his pictures are eagerly sought after. He has a studio in Venice, and is a familiar figure, seated in his gondola, painting some well-known locality.

AUGUST FREDERIC ALBRECHT SCHENCK.

Schenck was born of rich parents in Gluckstadt, in 1828, and passed some time in England and Portugal in a mercantile way before he turned his attention to art, finally becoming a pupil of Léon Cogniet. His debut at the Paris Salon was made in 1855, and in 1864 and 1865 his pictures, "Repose on the Seashore" and "The

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"Awakening," were bought by the State. Through failure and otherwise, he had the misfortune to lose his fortune and to become dependent on his art, and so he bent all his energies in this direction, with the result that he soon became one of the most popular and successful of European painters. He practically became a Frenchman, having a studio at Ecouen, and he turned his attention to sheep, in the painting of which he became an authority. He died in February, 1901.

CHRISTIAN SELL.

Both soldier and painter, Sell comes of an artistic family, being a pupil of his father and also of the Dusseldorf Academy, under Hildebrand and Schadow. He was born at Altona, Germany, in August, 1831, and he followed the campaigns of the army in 1864, 1866 and 1870. Singularly enough, however, his pictures have been mostly of the soldiery and the struggles of an earlier date, for he delights in the mediæval trappings of a more picturesque epoch. He works in great detail, painting with skill, and being thoroughly equipped in a technical way. He has pictures in nearly all the German museums, and has always enjoyed much popularity. Some of his pictures of modern warfare include, "Beginning of the Pursuit at Sadowa" (1872), National Gallery, Berlin; "Prisoners at Sedan" (1885), and others.

ADOLPHE SCHREYER.

Distinguished as one of the ablest painters of horses of modern times, Schreyer

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was born at Frankfort-on-the-Main, in 1828. He belonged to a very distinguished family and received all the advantages that wealth could give in his early life, travelling extensively, and in 1855 he followed the regiment commanded by Prince Taxis, to the Crimea, so that he had a most practical experience of warfare as it actually existed. His school studies were at Städel Institute, Frankfort, as well as in Stuttgart, Munich and Dusseldorf, and he early obtained great success, receiving medals in Paris in 1864, 1865 and 1867, while at Vienna, in 1873, he was similarly honored, and in 1862 he was made painter to the court of the Grand Duke of Mecklenbourg-Schwerin, and he is a member of the Academies of Antwerp and Rotterdam, and honorary member of the Deutsches Hochstift. An important canvas, "Horses of the Irregular Cossacks," with another, "Charge of the Artillery of the Imperial Guard in the Crimea," are in the Luxembourg, Paris, and he is represented in many American collections, including our foremost museums.

WILLIAM L. SONNTAG.

Mr. Sontag was born in Western Pennsylvania, in 1822, and died in New York, January 22, 1900. The early part of his professional life was spent in Cincinnati, Ohio, after which he went to Italy, where he studied some years in the galleries and before nature, for he never had any instructions in schools or with masters. On his return he settled in New York, and, in 1861, was elected a full member of the National Academy of Design. He was also

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a member of the Artists' Fund Society and other art bodies. One of his sons became an artist of note, and the father painted many pictures, always landscapes, a number of which may be found in important collections in this country, notably: "The Progress of Civilization," Charles M. Stewart, Baltimore "Spirit of the Alleghanies," collection of the Duke of Buckingham "View of the Shenandoah," Jay Cooke, and others.

ALFRED STEVENS.

Identified with the art life of Paris for many years, Alfred Stevens is nevertheless a Belgian by birth, being born in Brussels, in 1828. He was a pupil of Navez, in that city, and later, of Roqueplan, in Paris. In his pictures of modern French life he is unexcelled, for he gives to his women a charm, a grace, and a refinement most impressive. The family was most artistic, his brother Joseph being a well-known painter of animals, another brother, Arthur, being a critic and art dealer, one of the first to advocate the ability of Rousseau, Millet and Corot. Says a writer: The pictures of Stevens represent, for the first time, the potent relations of woman to the century. While most works of this kind are silent concerning ourselves, his art will speak for our weaknesses and our passions. In a period of archaic painting, he upheld the banner of modernity. On this account posterity will honor him as one of the first historians of the nineteenth century. Stevens has had all the medals and honors that come to artists, and has enjoyed a great vogue in Europe and America for years.

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HENRY P. SMITH.

Mr. Smith has made his way artistically, quite without the aid of teachers, since all he knows is the result of study before nature and working out the problems by himself. He was born in Waterford, Connecticut, in 1854, and was early attracted to painting. His first contribution to current exhibitions was to the American Water Color Society, of which he is now a member, and for many years he painted the open sea, getting remarkably well the profundity and vastness of ocean. Of later years, however, he has confined himself almost exclusively to landscape, depicting purely American scenery, in which oak trees play a prominent part. These he limns wonderfully well. An occasional trip to Venice has enabled him to paint the streets and canals of that picturesque city, and he has been successful in most of the exhibitions where he has been represented. He has studios in New York, and in New London, Conn.

HARRY THOMPSON.

A Londoner by birth, Thompson has lived most of his artistic life in France, being married to a French woman and having a place in Picardy, where he works mostly out of doors, painting landscapes with sheep. He was a pupil, in Paris, of Charles François Marchal and Charles Busson, and he received a medal of the third class at the Salon of 1884. His works come to this country occasionally, but find their way

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mainly to England, or are taken in France, for he is much appreciated in Paris. Painting with a style peculiarly his own, he obtains qualities of seriousness, breadth and virility, and his canvases possess a distinction and originality quite their own.

AUGUSTE TOULMOUCHE.

Toulmouche was born at Nantes, September 21, 1829, and has been one of the most popular of the French painters for many years, taking for his themes scenes from fashionable French life, depicting elegant interiors fitted up with all possible luxury. These he paints with astonishing cleverness, in great detail, obtaining wonderful textures and effects of realism. In the rendering of satins and velvets particularly he is most adept. He received medals in 1852, 1859, 1861 and 1878, and was given the Legion of Honor in 1870. His works are in many notable collections, including those of Empress Eugenie, Sir Richard Wallace, W. H. Vanderbilt, Samuel Hawk, and the Astor galleries, in New York, and he has long been greatly esteemed in this country.

EDOUARD TOUDOUZE.

A true Parisian, for he was born in that city in 1844, Toudouze entering the National School of Fine Arts, after studying with Pils and Auguste Leloir, had the satisfaction of carrying off the much coveted honor of the Prize of Rome, in 1871, and he spent his four years in the Eternal City, in the *palais* provided by the French Government for the

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fortunate pupils. He received a medal of the third class in 1876, and one of the second class in 1877, and he has pictures in several museums in France. American collectors have been partial to his work, and his fame is well established both in Europe and this country.

BENJAMIN VAUTIER.

In one way, the most distinguished painter of peasant life in Germany of this century, Vautier was born at Morges, on Lake Geneva, April 24, 1829, and was a pupil at Geneva, of Hébert and Lugardon, going to Dusseldorf in 1850, where he joined the Academy schools under Jordan. He passed a few months in Paris, but soon settled in Dusseldorf, where he achieved a brilliant success with a church scene, exhibited at the historical exhibition of 1856, in Munich. His pictures of peasant life are among the most remarkable productions of European artists of his day, and one has only to go through a list of reproductions after his pictures to see the remarkable power of the man and his splendid knowledge of composition requirements, while his ability to secure character is quite unexcelled. Contemporaneous with Knaus, he leaned rather to the more sentimental side of German life. No theme is too intricate for this painter, and he never is appalled at the number of figures necessary to carry out his ideas, while in a technical way, he is marvelous, though of a date removed from present notions of art; but at his best he was a master, and his works will live as historical records of his own people and his time.

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His medals, honors and distinctions may not be enumerated here; it will suffice to say that none of the baubles that come to successful artists escaped him, and he is a member of most of the art societies of Europe.

WILLIAM VELTEN. *B.-1847 in Dresden*

Velten is one of the younger Munich men, who enjoys a good reputation in that city and in current European exhibitions. He was a pupil of the art schools there, and is represented in several American collections, notably that of Charles H. Wacker, and one of his pictures is in the Art Institute, at Chicago.

EUGENE JOSEPH VERBOECKHOVEN.

The son of a sculptor, Verboeckhoven was born at Warneton, West Flanders, June 9, 1799, and died in Brussels, January 19, 1881. As a painter of animals, mainly sheep, he had a reputation and a success given to few men in the profession, and his career began early. He paid a visit to England in 1826, where he was well received, and he passed considerable time in various parts of Europe, settling in Brussels in 1841. Painting in great detail, he drew with remarkable accuracy, and secured all the characteristics of his models. He was a member of the academies of Brussels, Antwerp, Ghent, Amsterdam and St. Petersburg, of the French Legion of Honor, the Order of Leopold and of Francis Joseph, the Bavarian Order of St. Michael, the Portuguese

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Order of Christ, and of the Iron Cross, and his works are legion, many being in collections in this country. He had a brother who was a marine painter, but he himself is the better known of the two, and his works have ever found great favor.

BASIL VERESCHAGIN.

Renowned as one of the greatest of modern painters of war scenes, this artist was born at Tcherepovets, government of Novgorod, Russia, October 14, 1842, and he became a pupil of the St. Petersburg Academy, where he won a medal with his first picture. Subsequently he visited Paris, Germany, Switzerland, and the Pyrenees, and went to the Caucasus to study oriental subjects. Then he returned to Paris and entered the Ecole des Beaux Arts, under Gérôme. He joined the Russian army during the Russo-Turkish war, was severely wounded, but was sufficiently recovered to see the storming of the fortress of Plevna. Many remarkable war pictures resulted, and only recently it has been announced that he is to paint a cycle of twenty pictures of our recent war with Spain, including the charge up the hill of San Juan, with President Roosevelt as the central figure. There was an exhibition of his works held in this country some years ago, which attracted profound attention.

MEYER VON BREMEN.

Though known as Meyer von Bremen, the real name of this artist is Johann Georg Meyer, and he was born at Bremen, October

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28, 1813, dying in 1886, after a career filled certainly with great material success, for, during a large part of his professional life he could not paint fast enough to supply the demand. He was a pupil of the Dusseldorf Academy, under Karl Sohn and Schadow. His first works were of biblical subjects, then he travelled in the Hessian, Bavarian and Swiss mountains, studying types for his genre pictures. He visited other parts of Europe, and settled in Berlin, where he was made professor in 1863. He was a member of the Amsterdam Academy and of the Order of Leopold, and his work are in many collections both abroad and in this country. He painted always in astonishing detail, invariably told an interesting story, and rarely selected other than cheerful themes.

JEHAN GEORGES VIBERT.

Few men have obtained a more popular success than has the French painter Vibert, whose pictures have been reproduced in black and white, lithographed, and so presented to the world as to make his name known wherever pictures are talked about. He is a true Parisian, having been born in that city in 1840, studying his profession under Picot and Barrias. He received medals in 1864, 1867, 1868, 1878, and was made a member of the Legion of Honor in 1870. Equally facile in oil or water color, he has attacked all sorts of themes, although he is more identified perhaps with pictures of Cardinals in red gowns than with other subjects. These he has painted under all sorts of conditions, invariably interesting in arrangement. Some of his canvases have

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sold at enormous prices, the "Missionary's Story" being disposed of in the city of New York, some few years ago, at a large figure. He was a soldier in the Franco-German war, and has done some literary work as well, being the author, among other things, of two successful plays.

OGDEN WOOD.

By birth and training an American, Mr. Wood went abroad early to study art, and was fortunate in entering the studio of the famous cattle painter, Van Marcke, whose influence was naturally for the best. Mr. Wood has remained in France since, establishing himself in the country near Paris, painting out of doors and making a specialty of cattle, as a painter of which he has been highly successful.

ALEXANDER H. WYANT.

The names of Wyant and Inness will be forever connected with the history of landscape art in America. Both were masters, each in his own way, the work of Wyant being more gentle in conception, having perhaps less of the dramatic and more of the poetic, for the man, tender and delicate by nature, invested his work with a charming sentiment. He was born in Ohio in 1836, and at twenty was already a capable artist.

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A brief period at Dusseldorf was all the academic training he had, and after that he sought nature, painting much in the Adirondack region. Elected a member of the National Academy of Design in 1869, Wyant was one of the founders of the American Water Color Society, and belonged to other art bodies. Of recent years his fame has greatly extended, and after his death, in 1892, and the output of work ceased, his canvases increased largely in value, pictures at the Thomas B. Clarke and William T. Evans sales bringing large sums.

FÉLIX ZIEM.

Associated ever as his name will be with Venice, Ziem was born at Beaume, France, in 1822, and pursued his art studies in Paris and at the Art School of Dijon. From 1845 to 1848 he travelled extensively in the East, in Southern France and Italy, and his pictures secured for him official recognition, medals being bestowed in 1851, 1855 and 1862. He is an officer of the Legion of Honor, and his pictures are in most of the collections of importance in Europe and this country, where foreign art has received consideration. In his compositions of the Queen City of the Adriatic, he catches, with wonderful fidelity, the poetry and color sentiment of the place, and fairly riots in tonal beauties, particularly in some effect of delicious sunset or twilight, while in representing the quiet sunshine glows over many-colored buildings he is unequalled.

CATALOGUE



CATALOGUE

FIRST NIGHT'S SALE,

Monday, January 13th, 1902,

at 8.15 o'clock

FRANZ DE BEUL.

I—RELEASING THE FOLD.

On a flat pasture land, typical of Holland, a shepherd is about to take down the fence which encloses the sheep and keeps them within bounds. His faithful dog waits at the left of the composition to keep guard, and through a haze to the right is seen some woodland. The sky is filled with thin sunlight, which casts vague shadows, and there is a peace and calm over the scene.

Signed at left.

H. 20, W. 25

2

B. HERBERT.

MARINE.

On the open ocean, at twilight, comes a ship under full sail, making straight towards the spectator. The luminous sky is reflected in the water, and from her bows the waves dash upward. To the right is seen another vessel, and a buoy is in front catching the glow of evening. Delicate clouds catch a pink glow as well, and the scene is one of the loneliness of the sea.

Signed at left

H. 16, W. 20.

3

J. F. KENSETT.

ON BOUQUET RIVER, IN ADIRONDACKS.

The deep woodland recesses of the Adirondack forests are well portrayed in this picture, which shows a mountain stream babbling over the rocks seaward. Cool greens are admirably rendered, and mysterious shadows give great suggestion. Gnarled old tree trunks spring from the clefts of rocks and twist upward. Evidently painted direct from nature, the artist has here caught the true inspiration of the time and place and made an impressive transcript of the scene.

Signed at right.

H. 18, W. 24.

4

JEAN B. MADOU.

READING THE GAZETTE.

In a quaint old interior two men are seated at a table one of whom reads the paper to the other, an old party who places his hand at his ear that he may catch all that is said. There is a dresser at the back of the room and before a fire place, full of blazing logs, three countrymen warm themselves. All are dressed in the costume of the early part of the century, and the chamber is hung with ancient prints. A stairway at the left leads up to a door, and the two men at the table are full of character, the reader in a cocked hat and wig, his Hessian boots and blue coat recalling some of the characters out of the pages of the early novelists.

Signed at right. Dated 1865.

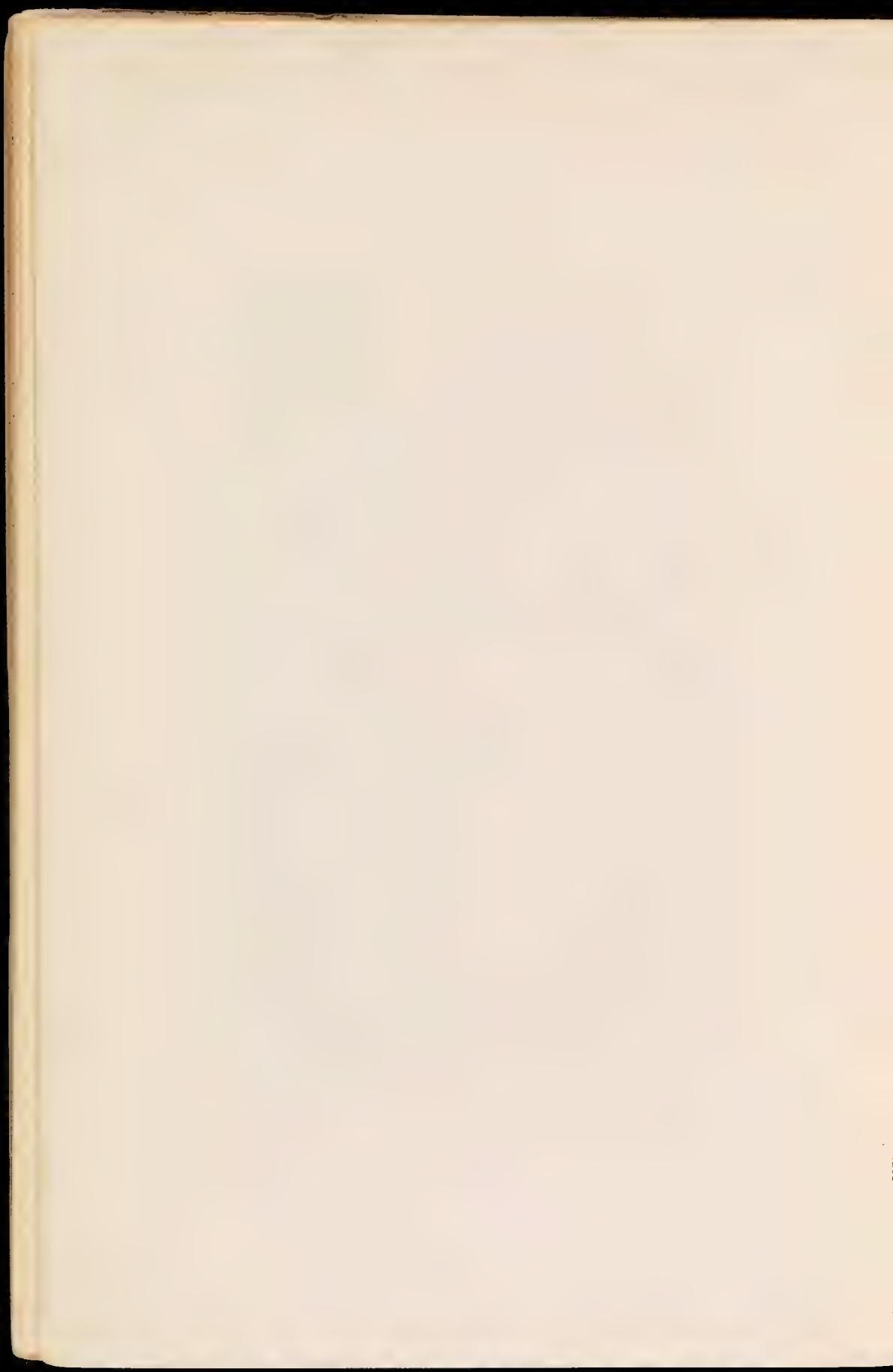
H. 13, W. 17.



FISHING BOATS ON THE SCHELDT.

J. F. (PHOTOGRAPH)

No. 4



5

THOMAS COLE.
IN THE ADIRONDACKS.

An early work by the pioneer artist, whose "Voyage of Life" subsequently became known in almost every American household. Some trees rise up in the center of the picture, and at the left, at the foot of the hill, is a house. Behind this is a waterfall, while in the immediate foreground is a woodchopper in a red shirt. To the right there is a woodland and glade. A man is seated with a dog, and some cattle graze in a meadow. Cut trees lie across the valley, and there are many points of view to interest the spectator.

Signed at right. Dated 1828.

H. 24, W. 32.

6

LOUIS PAUL DESSAR.
EVENING.

Towards the close of day some sheep are being driven down the road in the French country, past an old thatched cottage. To the right is still another house, and some trees, which stand up against the warm, yellow and pink sky, and the shepherd in blue marches behind the flock. Painted with breadth and feeling, the little panel is representative of the art of one of our younger American painters.

Signed at right.

H. 10, W. 12.

200

7

GEORGE A. BAKER.

ANNIE PAGE AND SLENDER.

George A. Baker was so associated with work in portraiture that a genre picture coming from his easel was a rare occurrence and much prized. This Shakespearian composition is interesting in the clever portrayal of the characters in The Merry Wives, and shows sweet Annie inviting the unwilling gentleman into her house. There is a blue sky and a landscape with flowering shrubs by the house, the painting of the dresses being admirable. There is much character, too, to the faces of the man and woman, that of the latter being most attractive. She is gowned in a yellow robe, and her dark hair ripples over her cheeks, while a high collar comes about her neck.

Signed at left.

H. 32, W. 26.

8

JAMES M. HART.

COMING HOME.

Through an opening in the woods is seen a lake, and on the borders of the water is caught a glimpse of a village, the white spire of the church making a spot in the distance. Through the path come some cattle, driven homeward by a farmer, and the delicate trees on either side of the opening catch the evening tints.

Signed at left.

H. 28, W. 20.

9

A. JACORACCI.

A NEW ACQUISITION.

In a sumptuously furnished room, hung with a superb tapestry and curtains of red, a lady in a flowered silk gown and waist of black, bends forward to inspect

a framed canvas, which gives the title of "A New Acquisition." She wears a large white cap, trimmed with a cherry ribbon, and the light is entertainingly arranged, the textures being skilfully painted. To the right is an elaborate table of gold, on which stands a blue placque.

Signed at right. Dated 1868.

H. 18 $\frac{1}{2}$, W. 14 $\frac{1}{2}$.

90
10

ARTHUR PARTON.

APPLE BLOSSOMS.

Catching the joyousness and out-of-door quality of the season, the artist has portrayed a field full of apple trees in bloom, fresh in their brilliancy of white and pink. There is an old farm house on the right, and a stream runs down through the middle of the composition on which are some ducks, making white spots, and so repeating the notes of blossom color. A blue sky forms a fitting background and causes the flowering shrubbery to tell against it.

Signed at left.

H. 16, W. 25.

11

JEAN BAPTISTE DUFFAUD

LOVE'S AWAKENING.

A young shepherd and his lass are seated by the roadside on a hedge, at twilight, their lips meeting in an embrace. The setting sun gilds the distant fields, making them brilliant in the glow, and the foreground is in deep shadow. It is an idyll of simple country life, poetically rendered.

Signed at left.

H. 21, W. 15.

50
12

WILLIAM S. MOUNT.
LANDSCAPE.

Low tones and fine in quality of color, the scene on this canvas represents an old farm surrounded by great, luxuriant trees, all under a blue sky with white clouds. The old-fashioned buildings have red-tiled roofs, and under the foliage to the right, some horses are halted, while the farmer stops to talk to a child. The work recalls in subtlety of tone some of the canvases of the Barbizon men, yet it is distinctively original and worthily painted.

Signed at right. Dated 1860.

H. 15, W. 20.

250
13

CHARLES BECKER.
GOOD MORNING.

Throwing open the window of some old Venetian palace, for such it appears to be, a beautiful young woman is seen and bids "good morning." She is clad in a gown of red, with a white fichu about her neck around which is a black velvet ribbon. The architectural setting of the mansion is well expressed, great pillars rising up from the balcony, and a balustrade carved out of stone forming a support. The green shutters throw long shadows, and on the face of the building the stucco has given way here and there, showing the red brick underneath. Painted with dexterity, for Becker was a master of his technique, the work has other qualities as well, of sentiment and beauty.

Signed at left. Dated 1866.

H. 33, W. 24.



NO. 55.

THE LITTLE MERCHANT.

ANTOINE FABRE

200
14

GABRIEL MATHIEU.
**RIVER DORDOGNE, NEAR BEYNAC,
FRANCE.**

Scintillating under a brilliant midsummer sky stretches a pastoral landscape by the bank of a quiet flowing river, which reflects in its placid waters long, deep, green shadows. In the foreground is a luxuriant growth of brush; some houses are seen on the hillside in the distance, and in the sky are fleecy white clouds, rimmed with light. The greens are delicate and tender, and the arrangement is interesting in a landscape way.

Signed at left. Dated 1900.

H. 26, W. 36.

65
15

CHARLES BAUGNIET.
DRESSING THE BRIDE.

An elegantly furnished boudoir is represented, in which are two fashionable women, one of whom, the bride, is seated by a dressing table. The other holds a string of pearls in her hand, and both contemplate it. The seated figure, in loose dressing sacque, has her hair down and turns her attractive face to the right. Arrayed in pink evening gown, the second is apparently fascinated with the bauble. About are evidences of wealth and refinement, with the many feminine nothings that go to adorn a woman's chamber.

Signed at right.

H. 41 $\frac{3}{4}$, W. 17 $\frac{1}{2}$.

310
16

ALEXANDER H. WYANT.
SOLITUDE.

A lonely stretch of moorland is broken in the centre by a group of trees, the time of the day being after twilight, a yellow glow permeating the sky and sending the

earth to a low, indistinct key. A pool in the foreground reflects the warmth of the sky and distant hills stretch away at the back, making vague outlines against the heavens.

Signed at right.

H. 14, W. 20.

17

CHRISTIAN SELL.

ON PICKET.

A dramatic war episode is portrayed in this composition, which depicts two cavalry men by the remnant of a brick house. One has dismounted, and, kneeling on the brick, is firing. The other holds one horse by the bridle, as he is seated on another animal who, excited by the battle, paws the ground. A dark sky throws the white and red uniforms into bold relief, and more soldiers are discovered in the distance.

Signed at left. Dated 1861.

H. 15 $\frac{5}{8}$, W. 18 $\frac{1}{2}$.

18

WILLIAM L. SONNTAG.

CUMBERLAND VALLEY.

Under the powerful glow of a twilight sky which reflects its myriad tints, lies a peaceful landscape of hills and stream the banks of which are heavily wooded. A sturdy tree to the right with its knarled branches silhouettes against the pink sky, and some cliffs in the middle distance are aglow with the fading light of the sun, making them brilliant in their orange tones. The distant hills are also bathed in a resplendent light and take on tender tints, while over all hangs the quiet and softness of fading day.

Signed at left.

H. 19, W. 32.

10
19

ANTON MAUVE.

IN THE MEADOWS.

Even in his most modest sketches, Mauve generally secured the sentiment of the scene, and in this simple impression of a meadow with stream, he gives a beautiful touch. Some horses stand by a bridge on a flat plain, under a summer sky, a line of trees marking the distance.

Signed at right.

H. 6 $\frac{1}{2}$, W. 10 $\frac{1}{2}$.

60
20

BLAISE DESGOFFE.

CROWN OF LOUIS IV.

It was the late Phillip Gilbert Hammerton who remarked that Desgoffe was quite the equal of the "Little Dutch Masters" as a painter of still life. This subject shows the crown of the French King, resting on a velvet cushion, which in turn lies upon an elaborate table. A background of paneled wall gives the theme prominence. The detail is perfect and the painting is much more broad than is usual with this artist.

Signed at upper right-hand corner. Dated 1877.

H. 8 $\frac{1}{2}$, W. 6 $\frac{3}{4}$.

21
21

L. JAPY.

PLAIN DU TOREZ, LOIRE, FRANCE.

A fine impression of distance and a great sweep of nature are conveyed in this picture, which has in the

71

centre a great spreading tree under which sits a shepherdess with her flock. To the left is the beginning of a forest, while on the right a plain lies flat and is broken by sunlight and shadow. Distant mountains of pale blue come against the simmering sunlit sky, and in the foreground is a growth of weeds. The landscape construction is well felt, and the work is harmonious in tone.

Signed at right. Dated 1899.

H. 26, W. 33.

22

WILLIAM HART.

LANDSCAPE AND CATTLE.

A stretch of pastoral country, interestingly diversified with hill and valley, makes an attractive background for a group of cattle that wanders along by the side of a stream. The animals are in full sunlight, and are natural in attitudes, showing keen observation and good drawing. Other animals are seen in the distance, and the sun, catching on a meadow full of ripening grain, lends added interest to the composition, while the sky, well arranged as to mass, has a variety of cloud forms happily indicated.

Signed at right.

H. 26, W. 22.

23

GEORGES LAUGÉE.

THE GLEANER.

Clad in a coarse brown petticoat, a white waist and a blue apron, there stands in a grainfield a picturesque French peasant girl, among a crowd of gleaners. She holds a shock of wheat in her arms and, with toil-worn

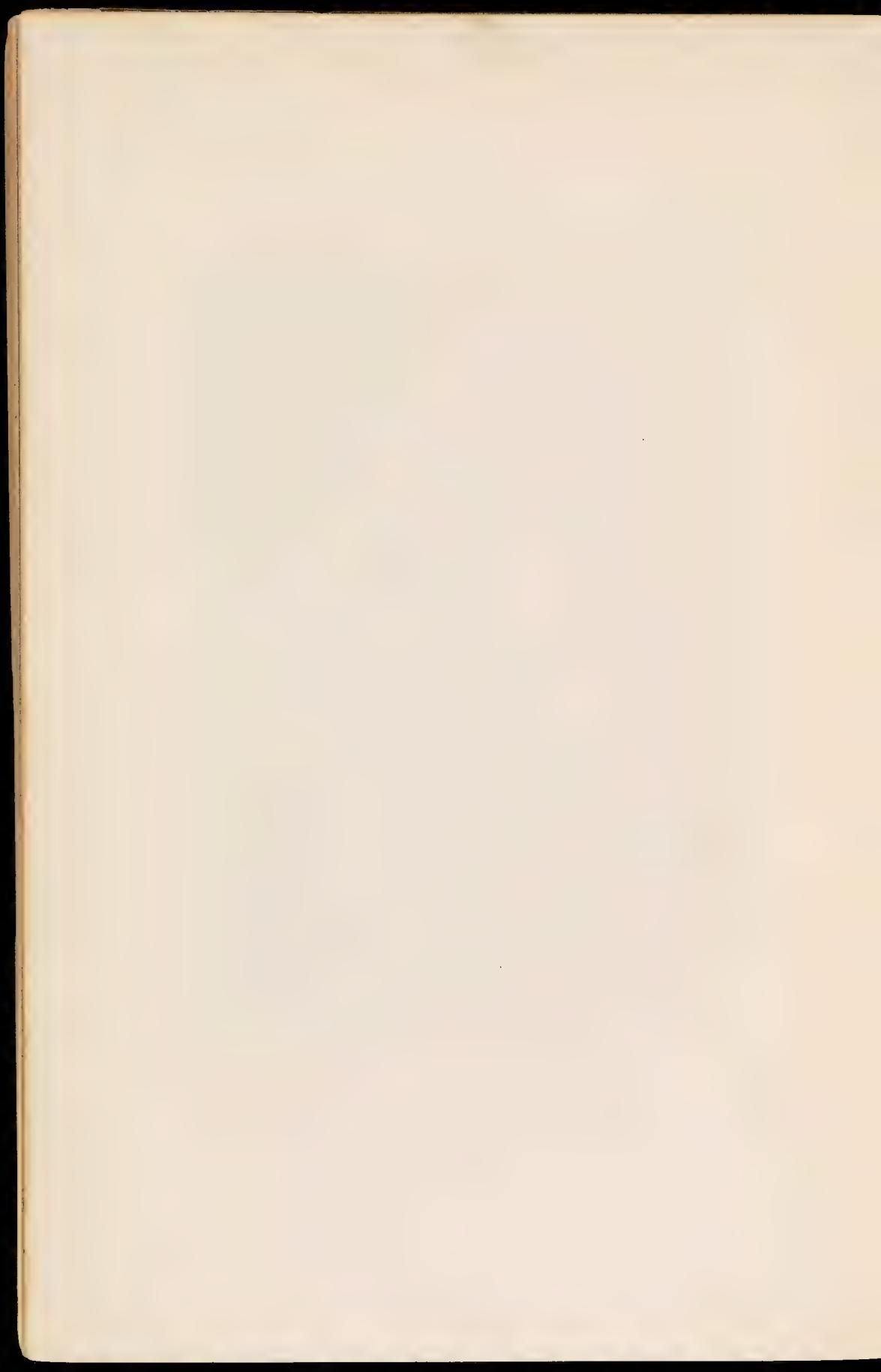


No. 59.

SPANISH MATADOR.

Water Color.

J. G. VIBERT.



face, gazes toward the spectator. On her head is a pink kerchief, and behind her a smiling landscape runs down to the sea. A summer sky overhead is full of light, and the entire picture is bright and cheerful.

Signed at right.

H. 18 $\frac{3}{4}$, W. 15 $\frac{1}{4}$.

24

**BRUCE CRANE.
HARVESTING.**

Midsummer greens in all their infinite variety are well expressed throughout this composition, which shows the harvesters garnering the grain. A wagon is piled up with hay, and men are at work in the fields stacking up the grass. To the left are great masses of trees, rich and luxuriant in their foliage, and a stone wall runs along catching here and there a glint of sunlight. To the right is seen a farm house, and the sky of blue is dotted here and there with cumuli clouds, a storm making up near the horizon. Through the centre of the picture runs a road which crosses over some water. In the immediate foreground a jug and a rake lie in the long grass.

Signed at right.

H. 24, W. 36.

25

**B. VERESTCHAGIN.
HOODED WOMAN.**

The character of the Oriental woman is well secured in this modest panel, which represents a veiled figure, a band of gold being about the head, the black hair and eyebrows being strongly indicated. The white stuff is draped from the head, and falls in simple folds.

Oval, H. 12, W. 9.

26

DAVID COL AND E. K. MAES.

WIDE AWAKE AND FAST ASLEEP.

Sleep having overtaken an old German farmer, he sits dozing on a bench in the farm yard, under a thatched roof shed. A young girl leans over to tickle him with a straw. Beside him on the bench are his pewter mug of beer and his pipe, while in front is a flock of hens and chickens, presided over by a big rooster. All these, as well as the human element, are limned with great detail and practically make two interesting compositions, at which two artists have collaborated.

Signed at right by both artists.

H. 22, W. 18.

27

V. HENRY LESUR.

FLOWER STAND.

Delighting in reproducing the customs and manner of a less practical and far more picturesque age, Lesur constantly gives pictures of the Paris of a century or more ago, and, garbing his figures in charming court costumes, or the more humble dress of a most attractive sartorial era, he secures as well a background of ancient architecture. Never uninteresting, he gives a snap and a sparkle to his delineation of life in the gayest city in the world at a period when it was most brilliant and paintable. Here is a flower market alongside of the Quai; a red umbrella covers one of the stands, and a pair of elegants stop to purchase some roses. The sky is luminous in blue and white, the place aglow with the many-colored flowers, and the dresses of the people add to the brightness of the scene.

Signed at right.

H. 18, W. 24.

74

28

L. BODOY.

RUNNING WELL.

Two hunters have met in the woods and stop to exchange greetings. One, a woman, is superbly mounted on a white mottled horse. She is dressed in a black riding habit, trimmed with red, and wears a three-cornered hat. The gentlemen, in red and top boots, evidently makes her his compliments. The pack is in full cry, and in the distance a hunter blows his horn. The time is the fall of the year, the autumnal tints having touched all the foliage. The scene is one of pleasurable excitement.

Signed at left.

H. 35, W. 25.

29

OGDEN WOOD.

CATTLE AT THE POOL.

Under a heavy late spring sunlight effect the artist has depicted two cattle drinking at a pool. One is of a dun color, the other has white and brown markings, and by the fence at the left is a tree in full blossom. Other animals are seen at the right. The picture is well composed, and the animals are drawn with understanding, the light and shade being happily disposed.

Signed at right.

H. 13, W. 16.

30

E. VASARRI.

THE LITTLE POET.

A Roman interior is shown with background of marble sculptured in attractive forms, and there is a

floor of tesselated marble and mosaics. To the right, on a bench covered with green velvet cushions, a lyre by her side, sits a lady in white, her companion in red beside her, while behind are others, and all are intent on the reading of a youthful poet in short tunic of red and sandalled feet. On the floor by his feet are strewn flowers—roses—and on a stool behind him is his outer garment. One hand is raised, and the face has much sweetness and feeling. A statue is to the left, and under the feet of the listener's is a tiger's-skin rug, while through an open doorway, past a curtain, is seen a serving maid. Painted in much detail, the incident is well rendered, and the interest never flags throughout the composition.

Signed at right.

H. 24, W. 37.

31

FRANZ VAN LEEMPUTTEN.

GOING TO PASTURE.

Across the flat Holland country comes a flock of sheep tended by a modest little Dutch maiden in white cap and dark gown, her knitting in her hands that no time may be lost. To the right are some farm buildings, brilliant in red roofs and white walls, while three delicate slender trees rise up from the foreground of the picture. To the left an old windmill is outlined against the sky, and a long line of shrubbery is brilliantly green under a clear sky. The sheep, of which there are many, are painted carefully and cleverly and huddle together as is characteristic of the animals.

Signed at right.

H. 28, W. 20.

32

P. TORRINI.

CAPUCHIN MONKS VISITING.

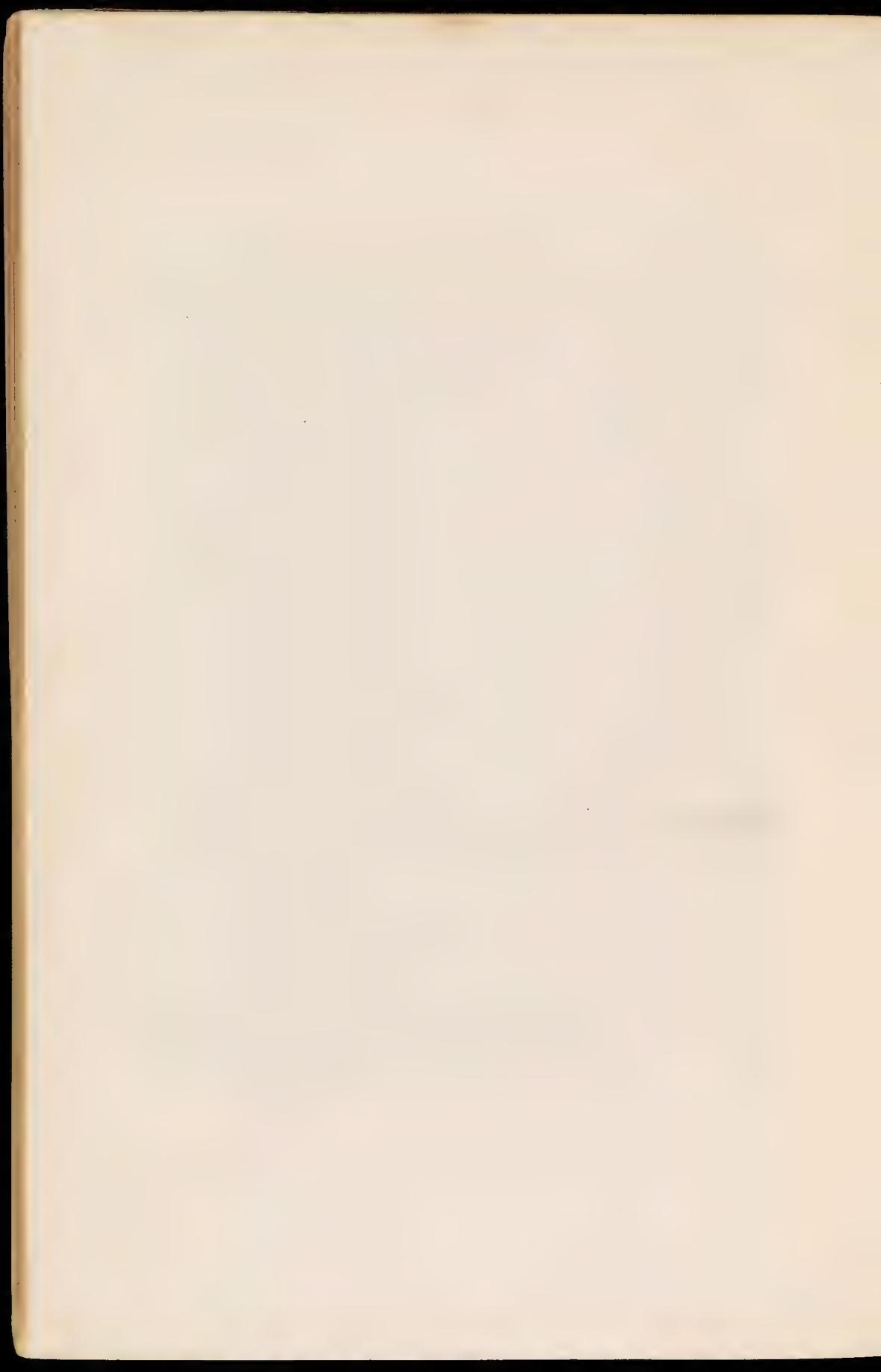
In such a farmhouse interior as one sees all through Italy, some Capuchin monks have stopped to pay a visit



No. 63.

THE RECEPTION.

JEAN BERAUD.



and make themselves thoroughly at home. The women of the household have gathered about them, interested in talking, and evidently getting satisfaction at the novel visit. One woman sits at a spinning wheel, another is engaged sewing, a third has her knitting, while an old grandam has the baby swaddled up in the Italian manner. Various *intime* articles lie about the floor or hang on the walls. A great fireplace is in the background, and throughout the composition there is animation, with all the life and vivacity of the peasant of Italy, while the painting is remarkably dexterous.

Signed at right.

H. 25, W. 38.

330

RALPH A. BLAKELOCK.

WILDWOOD.

Rich and luminous in tone, with much of the mystery of nature, this canvas has many of the qualities that have made Mr. Blakelock so much sought after by collectors, and there is, besides, the personal note which this American painter always gets so well. The scene is the side of a stream by which is a luxuriant growth of tree form. Distant hills are seen in the background, and a tender, warm evening sky is reflected in the water, casting its refulgence over the distant country. All is rendered in a simple manner in strong masses, and the pigment has been piled on, giving a quality of color most unusual. It is altogether a fine example of the artist, and has the added attraction of being most suggestive in effect.

Signed at left.

H. 24, W. 18.

34

CLEMENT PUJOL.

THE PRESENTATION.

Standing in an attitude of much humility, her hands clasped before her, is a Turkish maiden being

presented to some high official, gray of beard and stately of mien, as he sits in his white robes and turban and looks critically at her. On a cushion before the divan of state is a sword and document which would seem to indicate one of those peculiar sword marriages that prevail in Eastern countries. Men of the suite and servants are about, all robed in handsome dresses, while the palace is hung with fine rugs and curtains of valuable stuffs. An open door is to the right, and a great rug lies on the floor.

Signed at right.

H. 28, W. 36.

35

CHARLES HARRY EATON.

IN THE MEADOWS.

Typically American in theme, there is here a landscape showing a broad expanse of country with, in the foreground, a stream running through the meadows. Some cattle are grazing, and there is a flood of sunlight permeating the picture. Great trees are to the right and center, while away off is seen the spire of a village church and distant town. A tender sky is overhead and the aspect is one of general peace and fertility.

Signed at left.

H. 16, W. 24.

36

ADOLF ECHTLER.

FIRST LESSON.

With a simple theme of home life the painter has in this work caught considerable sentiment, and represents a young peasant child seated, perhaps, by an elder sister who teaches her the mysteries of the knitting needle. Leaning on a chair-arm the sister holds in her

hand a stocking, and gazes intently at her work. The expression of the younger child is one of absorbed interest, as may be seen in the fixed attention she gives to the lesson. She wears a white cap and waist and has a sweet, pensive face. The drawing and painting are both able, and there is considerable detail in the rendering of the hands and faces.

Signed at left.

H. 26, W. 19.

37

J. FRANCIS MURPHY.

NEAR ARKVILLE.

A simple bit of woodland with a mountain road have given the theme for this modest little panel. The time is fall, and throughout the composition there are now and then patches of brilliant tints of autumn. Some slender trees are to the right, and at the centre, in the distance, is a notch in the hills.

Signed at the right. Dated 1901.

H. 6, W. 9.

38

EDOUARD TOUDOUZE.

PEACEFUL SLUMBERS.

Two beautiful young women, seated outside of a vine-covered porch, attend the cradle of a baby, who is asleep peacefully, while doves hover overhead. These women are dressed in an attractive style of costume, the one having a pink gown, the other one of blue with flowered figures, and the cradle is an old-time affair of inlay and carving. A watering pot and a rake are on

79

the ground and fall leaves lie scattered about. It is a dainty and highly decorative conception such as one is accustomed to see from the brush of this well-known painter.

Signed at right.

H. 18, W. 15.

39

A. T. BRICHER.

EVENING ON THE COAST.

785
A bit of shore jutting out into the sea, with some bold rocks and seaweed, catch the glow of an evening sky, and become golden where the light strikes them. Some boats, lazily drifting with the tide, take on their sails more of this glow, while to the left the sky banks up in dark clouds. A boat is drawn up on the shore and the water ripples in.

Signed at left.

H. 18, W. 39.

40

EUGENE GIRADET.

THE HOUR OF PRAYER.

100
Kneeling devoutly on the sands, near the ruins of some temples, is a group of Bedoins, their faces turned towards the East. To the right of the picture some palm trees rise up behind stone walls, and to the left is the dome of a building outlined against an evening sky, which is soft and peaceful in its fading light. On a distant hill are seen many rude habitations, terracing up to the summit, and the scene is distinctly characteristic of the Orient, the atmosphere being cleverly caught.

Signed at left.

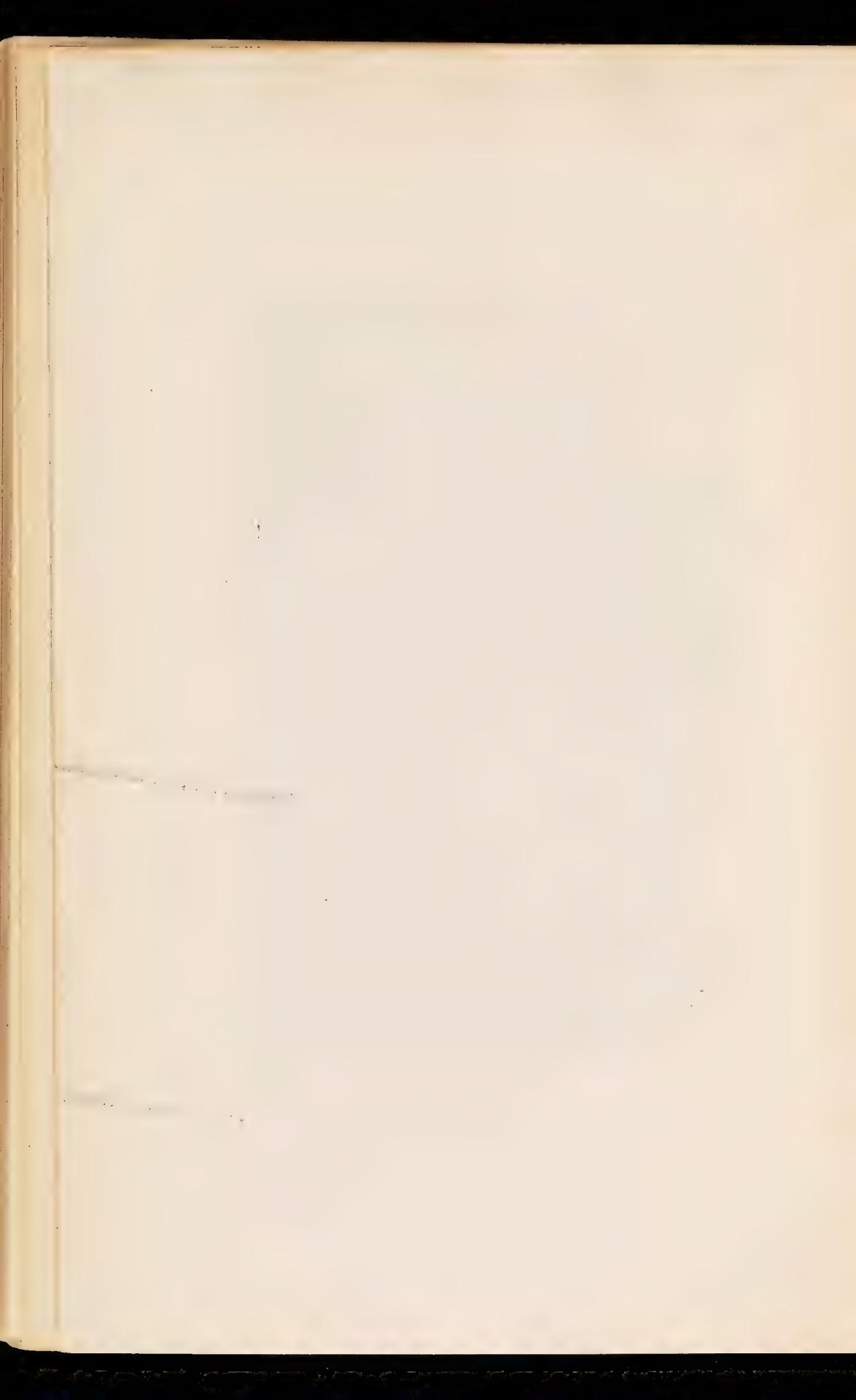
H. 27, W. 43.



WATCHING THE TRAIN.

J. G. BROWN.

No. 61



41

HENRY P. SMITH.

THE OLD OAK.

Well known and justly esteemed for his painting of oak trees, Mr. Smith in this picture has rendered a great forest veteran with much skill, giving character to the trunk and branches, charm to the foliage, and generally securing an individuality to the tree. About are other growths, the sun throwing long shadows from them, and there are some rocks and verdure, all capitally limned.

Signed at right.

H. 25, W. 35.

42

LOUIS ROBBE.

SHEEP.

In a sombre barn are some sheep with fowl. The ewe stands over two lambs, affectionately solicitous of their welfare, her yellow wool contrasting vividly with their white fleece. Light comes in through a window at the left, and makes violent effects of contrast. Drawn and painted with much knowledge of the animals and birds, the work is a serious example of this well-known artist.

Signed at right.

H. 21, W. 26 $\frac{1}{2}$.

43

ADOLPHE MONTICELLI.

WAYSIDE INN.

With positive inspiration for color and tone, Monticelli illumined, as if by magic, the most commonplace

subjects. Representing here a party of two women at a table, with a waiter standing by to take their order, he has made not only a unique composition, but given it a significance in a pigment way quite remarkable. The greens and reds of the robes sparkle like jewels, while the tree behind, its trunk caught by sunlight, fairly glows. Farther back, the green leaves shimmer and the flesh notes are no less luminous.

Signed at left.

H. 18 $\frac{1}{2}$, W. 15 $\frac{1}{4}$.

44

GEORGE INNESS, JR.

PREPARING FOR THE FAIR.

Almost Millet-like in its force, simplicity and dignity of the story of labor, this canvas represents the artist at his best. A farmer is shearing a sheep and both are standing half in light, half in shadow, the brilliancy of the lighting on the white shirt of the man and the wool of the animal making violent but attractive contrasts. A background of landscape in low, subdued color accentuate the living interest in the picture, and the work is impressive all through.

Signed at left.

H. 22, W. 26.

45

DE SCOTT EVANS.

HEAD.

The profile of a very pretty young girl is outlined against a background of satin. She is clad in a diaphanous covering, through which the flesh is seen now and then, and the robe is caught at the shoulder by a gold pin. Her dark hair waves gracefully over her neck and forehead.

Signed at right. Dated 1890.

H. 20, W. 16.

325
46

E. B. DEBAT-PONSON.

AT THE WATERING PLACE.

Gathered at a ford by the stream are some French peasants, the women washing and a man mounted on a horse, with some cattle he has brought down to drink. The familiar costume of the peasant women, with their headgear of many colors and the soiled clothes of the week lying down by the river's brim, are of the real life of these country people of France. The man is mounted on a white horse, and in his shirt-sleeves is passing badinage with the opposite sex. Farther off is a woodland, rising behind which are some hills touched by the light of the late afternoon. It is a typical French scene well rendered, with facile brush.

Signed at right. Dated 1901.

H. 25, W. 36.

110
47

LÉON PERRAULT.

MIGNON.

With pensive face and tender expression, the painter has depicted here a little French peasant child seated, with her arms leaning on a stone. Her hair streams down her back and her little ragged dress of blue gives a pathos to the figure. The painting is in great detail, much after the manner of Bouguereau, whose pupil Perrault was for some years.

Signed at right. Dated 1896.

H. 22, W. 18.

48

WILLIAM MORGAN.

SONG OF THE SEA.

A child is holding in her lap a woolly dog to whose ears she places a shell from which he may hear the song of the sea. His little eyes are fixed in front of him, and he really seems to feel that something unusual is taking place. The girl who holds him is evidently a child of the ocean, in her red head-dress and environment which is that of a fisherman's hut. Out of the door is seen the water rolling up on the beach, and some nets are leaning against the wall. The work has a nice sentiment and is in line with pictures by the lamented William Morgan, which were familiar to visitors at the various exhibitions.

Signed at right.

H. 36, W. 29.

49

J. B. YONGKIND.

FISHING BOATS ON THE SCHELDT.

(Water Color.)

Two boats are seen evidently making port at the close of a grey day.

Signed at right.

50

JAMES M. HART.

IN THE SHADE OF THE TREES.

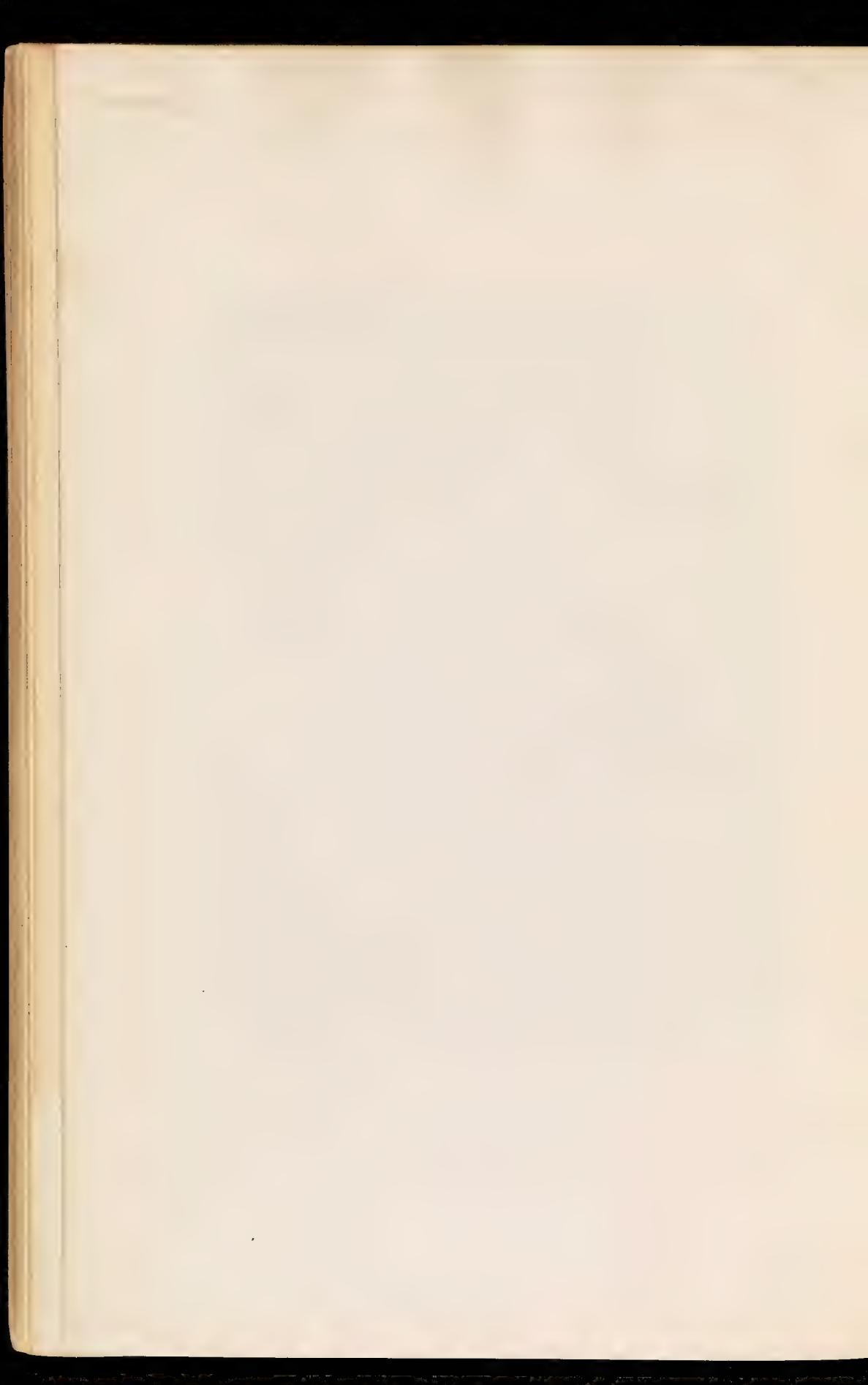
In a quiet pool, under the shadow of some trees, a group of cattle are resting from the heat of the day. From a flat green field to the back is seen the edge of a woodland, and under some trees to the left is a farm

ERSKINE NICHOL.

THE MUSEUM

No. 67.





house, the roof and side walls showing. Overhead is a simmering sky, and the scene is one of pastoral peace and repose. It is well expressed, with a feeling for the scene.

Signed at left.

H. 26, W. 22.

51

A. SCHREYER.

THE ESCAPE.

With great action and suggestiveness, the painter has presented in this panel a six-horse team fleeing from the enemy. They drag a gun carriage, on which sits a sergeant in uniform. The riders are Cossacks, who know their animals, whom they speed with all possible haste across a flat plain, and they are almost enveloped in a cloud of dust. A dead horse lies in the immediate foreground, and a pursuing party is seen vaguely in the distance. A storm seems to be making up to the right, and the work is broad in treatment.

Signed at right.

H. 9, W. 18.

52

GEORGE INNESS.

LANDSCAPE.

The art of the master of American landscape painting is well shown in this example of simple, direct nature, caught in a tender, delicate mood. The scene shows a pasture with some cattle resting under the shade of great trees. Through the vista is seen the purple distance, streaked here and there with sunlight, a broad shadow being across the foreground. The sky is full of movement, and some white houses may be seen.

Signed at right. Dated 1869.

H. 18, W. 18.

53

FLORENT WILLIAMS.

CONFIDENCES.

A young man, soberly clad in a costume of gray material, with a dark cloak thrown loosely over his shoulder, stands by a table, reading a letter to a young lady. She, with drooping head and sorrowful expression, has one hand at her breast while the other rests on the arm of the chair on which she is seated. Thus there is an exchange of confidences. A gaily colored scarf is the only bright note in the picture, which is kept in a subjugated key throughout.

Signed at right. Dated 1856.

H. 16, W. 13.

54

BIRGE HARRISON.

WINTER MOONLIGHT.

With all the bleak cold feeling of the winter over a snow-covered plain, the artist has caught no little poetry and delicacy. To the left are the farm house and outbuilding, illuminated by lights within. A rail fence in the foreground marks the lots, and a stream half frozen reflects the moon which is well above the horizon. A more modern dwelling is seen in the distance catching the full glare of the moon, and so bright in color. The sky is cloudless, and the picture has been kept broad in the painting.

Signed at right. Dated 1896.

H. 17, W. 23.

86

55

ANTOINE FABRES.

THE LITTLE MERCHANT.

A little Italian girl, seated on a stone step, holds on her lap a basket of flowers, and in one hand a pair of scales. She has a red shawl over her shoulders and a blue jupon on, while bound about her head is a parti-colored kerchief. Behind is a white wall and a market stall. The child wears a tender, thoughtful expression, and the panel is painted in great detail, in a workman-like manner.

Signed at left.

H. 14, W. 10.

56

EUGENE VERBOECKHOVEN

SHEEP.

Lying down in a barn, an old sheep is comfortably ensconced with her young. There is a strong light playing on the animals, which brings out all their anatomy and texture of the wool, and these the distinguished German painter has rendered with absolute faithfulness, omitting no detail whatsoever. It is a capital study of the sheep, too, the different gradations of color being the observation of one who has given the subject serious attention.

Signed at left. Dated 1858.

H. 16, W. 20.

57

EDWARD MORAN.

ENTERING PORT.

Majestically sailing homeward a great ship, full rigged, makes her way through the fleet into port.

Heeled over to starboard and silhouetted against an evening sky she presents an imposing sight. The sun breaking through a stormy sky sends out its rays which are reflected in the water, seeming to make a wake. Other craft are about, and a sea-gull flies close to the water in the front of the picture. One feels the artist's knowledge of the sea and his sympathy with the theme.

Signed at left.

H. 27, W. 22.

58

P. GROLLERON.

SOLDIER.

In his dark blue uniform of the line, a typical French "piou piou" stands smoking his pipe. One hand is thrust in his belt, the other in his pocket. Over his shoulders is carelessly thrown a gray army blanket, and behind some slender trees are outlined against the sky. He wears his cap strap under his chin, and a cartridge box is seen on his right side. Leather leggings protect his legs, and the whole aspect is characteristic.

Signed at right.

H. 16 $\frac{1}{4}$, W. 10 $\frac{3}{4}$.

59

J. G. VIBERT.

SPANISH MATADOR.

(Water Color.)

A delicious, greasy, smiling old reprobate of sunny Spain sits airing himself on the stone steps leading to an edifice. The picturesque garb is of many colors, and the inevitable cigarette is held loosely in the right hand. Vibert has here caught the very essence of the race, and has handled his material more freely than usual, the result being a most satisfactory, artistic performance, full of character, and, of course, not lacking in great technical skill.

Signed at left.

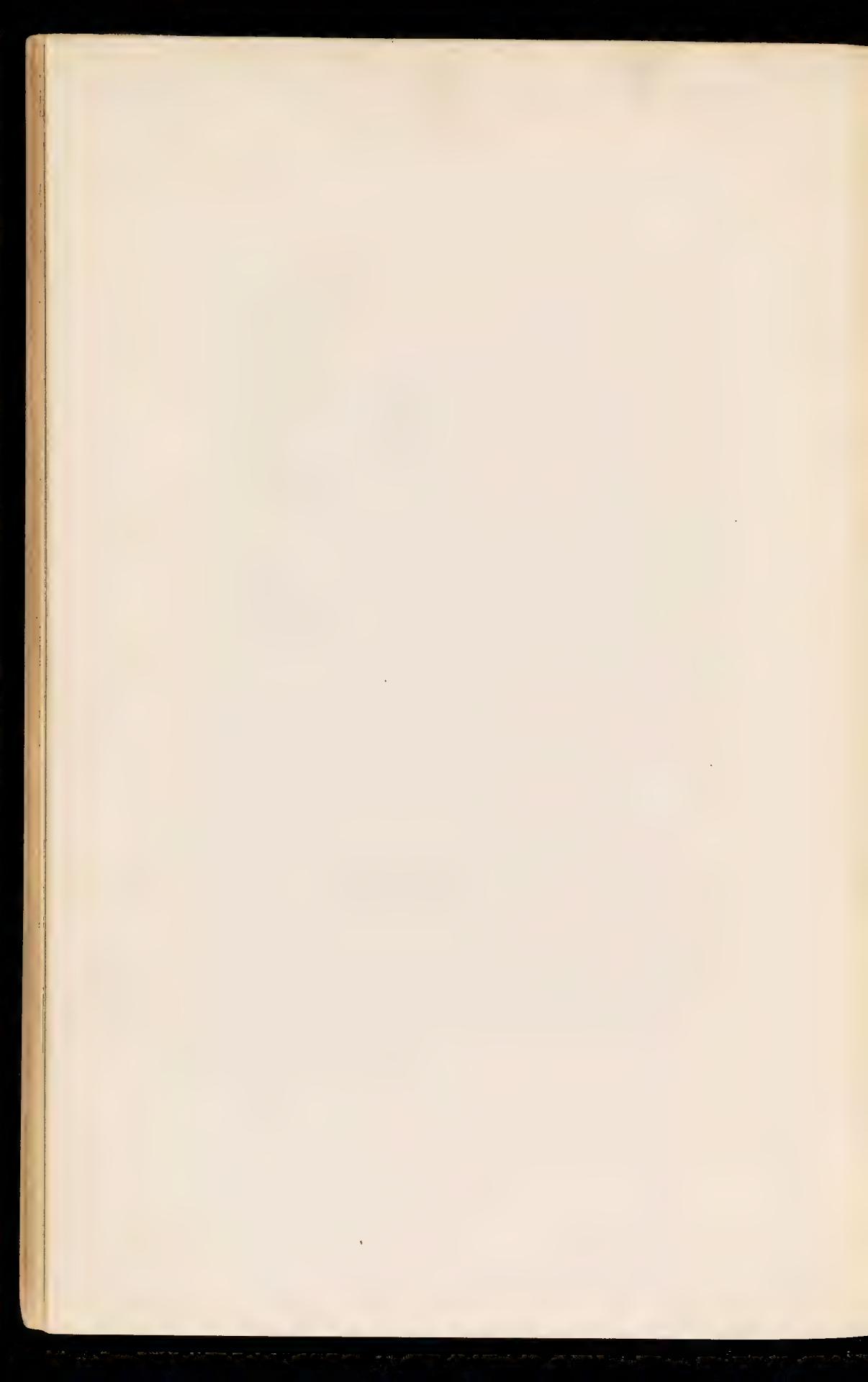
H. 14, W. 12.



105.

FLOWER GIRL AT BIARRITZ.

F. H. KEAMMERER.



THEOPHILE LOUIS DEYROLLE.

A BRETON HOLIDAY.

Picturesque and quaint in their costumes of the style of what seems almost comic opera, but which are, nevertheless, still worn in Brittany, some peasants of Finisterre are out for a holiday, some fair day or pardon doubtless, so there is excuse to stop work and have an outing with friends and neighbors. In the foreground a family group is gathered, with a little girl in brilliant red petticoat, white cap and collar, showing her new garments to a woman who looks on in admiration. She is seated on the ground, her basket and umbrella beside her, while the stolid father smokes his pipe and looks on contentedly. In the distance are booths and many villagers, and to the right a *bonne femme* draws some of the inevitable cider to slake the thirst of a few lusty Bretons who gather round about her.

Signed at left.

H. 24, W. 33.

E. FICHEL.

THE CARD PLAYERS.

Very Meissonnier-like is this little panel, representing two elegants, in elaborate costumes and wigs, playing cards, the game being overlooked by two other dandies. The scene is a dark interior, a leather paneled screen breaking the architectural lines. The Cavalier in the immediate foreground is dressed in a handsome white costume, he to the left wears scarlet, while the others are more sombrely clad. All is completed to the last stroke, and no detail has been missed.

Signed at right. Dated 1869.

H. $7\frac{1}{4}$, W. $8\frac{1}{4}$.

320
62

M. J. CABALLERO.

AN INTERESTING BOOK.

A group of three people are seated about a room while a fourth, a serious man in black court costume, reads from a book. One of the party, a handsomely garbed lady in high collar and satins, is comfortably ensconced in an arm chair, her feet on a stool, and at the table is a man, over his after-dinner coffee. Handsome fittings and furniture proclaim the place to be a palace, and the dress of the occupants is picturesque. The work is rich in the color scheme, and is broad in the painting.

Signed at left. Dated 1891.

H. 22, W. 26

430
63

JEAN BÉRAUD.

THE RECEPTION.

Painter of the fashionable life of modern Paris, Béraud is never more at home than when representing *la haute société*, and he does it in a most artistic manner. This scene is a regular French interior, where have gathered men and women of distinction of one sort or another. We are in an anteroom, and through an open door the grand salon is seen, the dancers engaged in a stately quadrille. In the foreground, men in sombre black dress suits are chatting. One wears the Grand Cordon of the Legion of Honor. Lamps burn on the mantles, and fragile gold chairs are scattered about. Some of the likenesses are of well-known Parisians, and the scene is a gay one.

Signed at right.

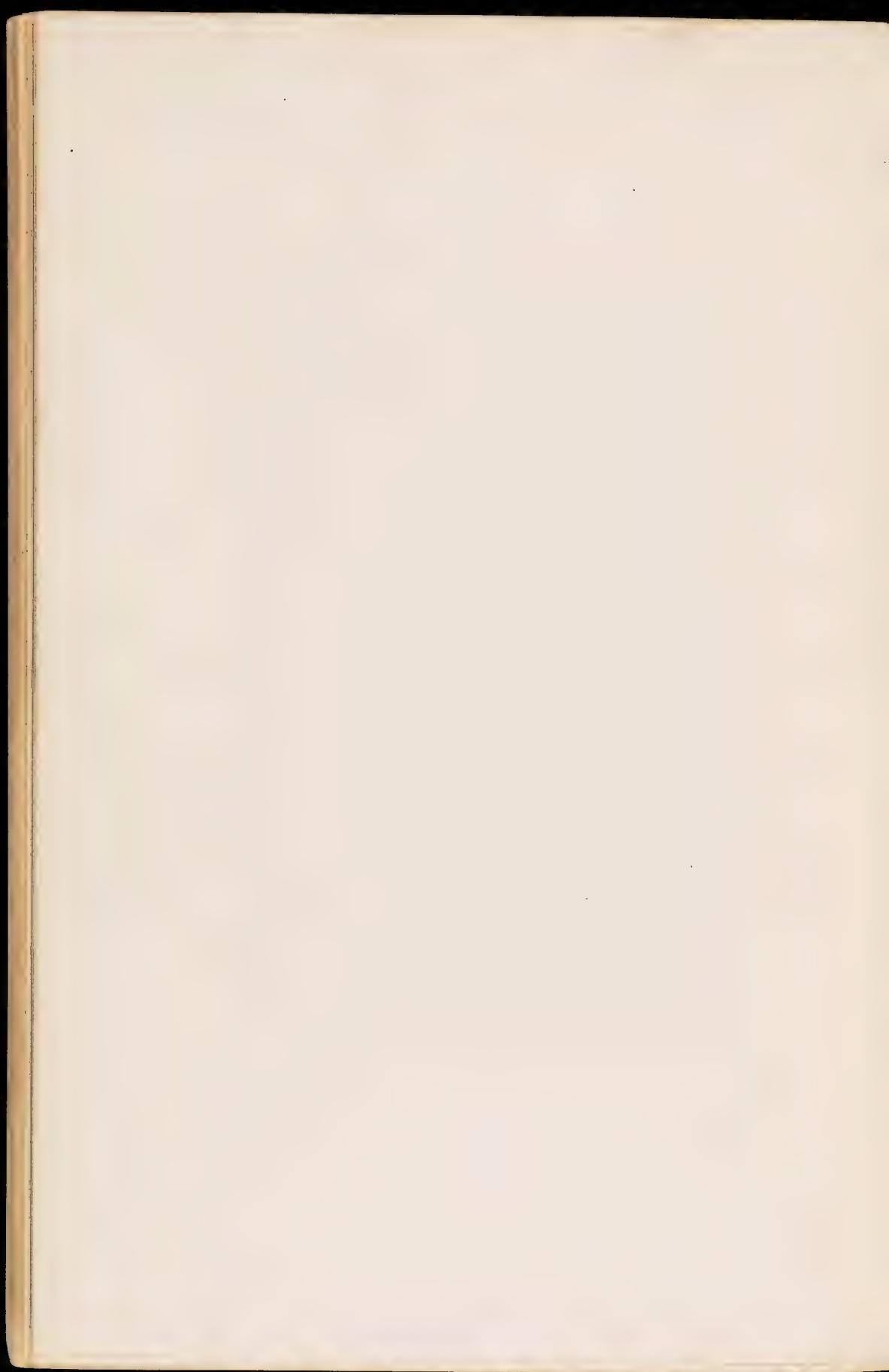
H. 13, W. 16.



B.E.F.O.R.E.T.H.E.I.N.N

W. VELTEN.

No. 10.



64

J. G. BROWN.

WATCHING THE TRAIN.

With his facility for depicting child life, J. G. Brown always attracts the attention of the public with his inimitable compositions. This one represents a group of boys and girls, village children, seated on the rails of a fence, watching the train go past. It is an everyday occurrence, yet the telling of it is so fresh and new, so full of real sentiment and the joy of child life, that it may not be passed by. Each child's face is a study. Amusement, laughter, serious interest, all these are discovered on the faces of the little ones, while in catching their character the artist has been most successful. It is a genuine American picture, painted with no little enthusiasm and spontaneity.

Signed at right. Dated 1881.

H. 28, W. 24.

65

H. THOMPSON.

AUTUMN IN PICARDY.

A striking quality in this canvas is the unusual simplicity with which the artist has expressed his idea, that of a flock of sheep coming down a path past some trees from a farm house. They are in charge of a shepherd who, with his staff, accompanies them along the road. It is autumn, the notes of red and yellow touching the trees. A dog walks demurely by the man, and the sheep themselves catch a high light on the backs, the leader, with head erect, stalking in advance. There is great breadth in the handling, as is customary with all the pictures by this well-known English artist, though from his long residence in France he has become imbued with the spirit of the scene, and his technique, while formed along French standards, is none the less quite his own.

Signed at left.

H. 32, W. 26.

91

325
66

G. JACQUET.

HEAD.

Jacquet, famous for his painting of the types of pretty French women, is represented here with one of a young girl, clad in blue, a purple ribbon about the neck setting off her exquisite form to great advantage. With light, blond hair, laughing eyes and dimpled face, she presents an agreeable type of budding womanhood, and has been limned sympathetically.

Signed at right.

H. 12, W. 10.

200
67

ERSKINE NICHOL.

THE DUET.

Two unmistakably British farmers are seated at a table, playing on their flutes. A pot of ale and a mug before them have evidently lubricated the organs, and the attitudes at once show the deep interest the music has inspired. Rendered in great detail, the expressions and attitudes are astonishingly well considered, and this picture must be considered a gem in its way, particularly characteristic of the popular English artist, examples of whose work, especially of an available size, rarely find their way to this country.

Signed at left. Dated 1854.

H. 8 $\frac{1}{2}$, W. 11.

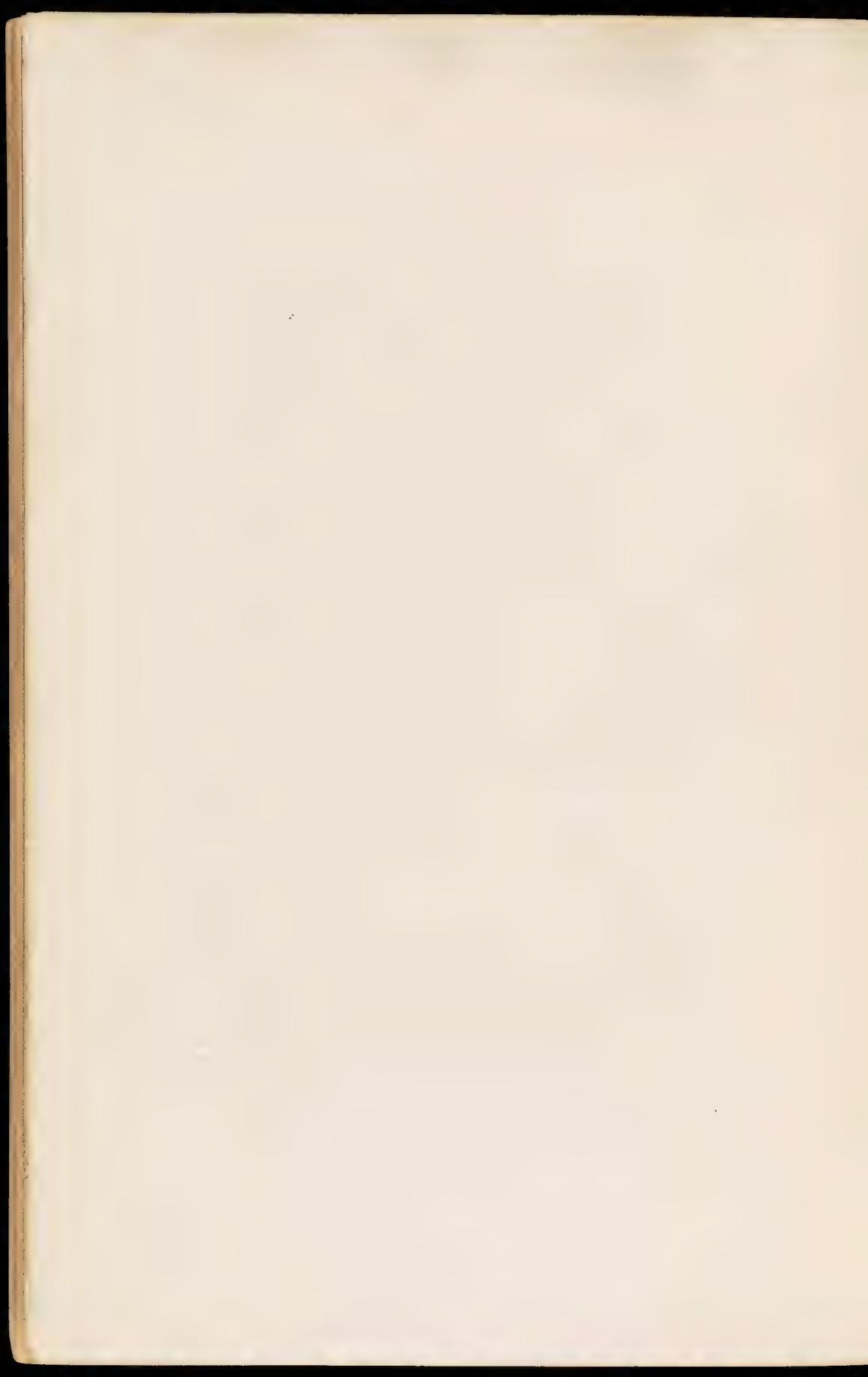
92



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OGDEN WOOD.



SECOND NIGHT'S SALE,

Tuesday, January 14th, 1902,

at 8.15 o'clock.

68

J. B. BRISTOL.

LAKE GEORGE.

Placid under a summer sky of many dainty little clouds lies the great lake nestling among the hills which are softened by the mists of a summer's day and are reflected in the water. In the foreground luxuriant foliage half hides a house of white and red, and here and there points jut out into the lake. All is peaceful, quiet, and like the place.

Signed at left.

H. 18, W. 30.

69

QUASSIG

SWISS LANDSCAPE.

A considerable vista of country is given in this canvas which shows a mountain road leading to an agricultural establishment of some importance, around which is grouped a great herd of cattle attended by a watcher. Some figures are walking along the path laden with great bundles and baskets. In the valley stretches a long river, the banks being reflected in its depths, and

.93

beyond rise up great mountains, snow topped where they are not lost in the clouds. The sense of space is admirably expressed and the different planes are carefully considered, the time being in full sunlight and the atmosphere clear and mountainlike.

Signed at right.

H. 21, W. 32.

70

AUGUSTE TOULMOUCHE
CARD HOUSES.

Seated behind an elaborate table of elegant design in white and gold is a beautiful young woman dressed in the period of French fashions of the early second half of the century. She is engaged in building some card-houses for the amusement of a group of children who watch the outcome of her skill and delicacy with interest. A larger child sits by in a chair and appears slightly bored with the performance, some embroidery lying idly in her lap. The little boy to the left is a study as he leans against a divan, one hand at his mouth. About is the entourage of a well-appointed establishment, one evidently of much wealth and refinement, and the work is an excellent example of the early manner of a dexterous French artist, who all through his career has been identified with the portrayal of the intimate life of fashionable French people.

Signed at left. Dated 1859.

H. 26, W. 33.

71

ALFRED STEVENS.
MARINE.

It was seldom that Stevens gave out pictures of the sea, save as backgrounds for his figure work. This is a

note of considerable truth and contains much of the sparkle of the water under bright sunlight. The tones are very delicate, conveying the feeling of limpidity. The open sea is given with a number of boats, a little sloop being in the centre. A steamer is seen with other craft, and the reflections are broken by the wave movement. The work has the allure of the wonderful handling of the distinguished Belgian.

Signed at right.

H. 14, W. 11.

72

BLAISE DESGOFFE.

STILL LIFE.

A beautiful cup of shell, carved in lovely shape, with the figure of a dragon serving as a handle, stands on a pedestal of faience covered with a red velvet cloth. All is against a handsome wall, the corner of a picture frame being seen at the upper left-hand side. Needless to say that the painting is in great detail, the artist depicting all the substances with remarkable fidelity and exactness. It is an admirable specimen of the work of this distinguished painter of still life.

Signed at right. Dated 1891.

H. 16, W. 13.

73

P. JAZET.

WATCH HOUSE.

Standing with one hand against the wall of a solid stone gateway, holding a long halberd, is a medieval soldier clad in the picturesque costume of the time, the red sleeves and trousers slashed with yellow. Blue and yellow-striped stockings and an enormous hat similarly arrayed, give a colorful effect, while at the waist is hung

a curious sword. The blond beard proclaims the German type, and the painting, while in infinite detail, is yet broad and suave.

Signed at right. Dated 1874.

H. 16, W. 12 $\frac{1}{2}$.

74

M. F. H. DE HAAS.

GRAY DAY, WITH "TOM MOOR REEF."

Over a flat stretch of water are reflected the clouds of a gray summer's day, which are piled up in luminous stratas. From the top of the sea comes a dark, rocky reef, and in the distance fishing boats and schooners drift lazily with the tide, the sails barely drawing. The scene is a peaceful one and broadly painted.

Signed at left.

H. 12 $\frac{1}{2}$, W. 19 $\frac{1}{2}$.

75

J. G. BROWN.

SHRIMP GATHERER.

Leaning against a boat is a typical old New England fisherman, dressed in a suit of brown clothes, a net over his shoulders. The smiling face betokens a cheerful old follower of the sea, and the background of shore is well rendered.

Signed at right. Dated 1878.

H. 24, W. 15.

76

GEORGE W. JENKINS.

PORTRAIT OF GEORGE WASHINGTON.

A nearly full face of the Father of his country is given in this small portrait, painted on an oval canvas.

96

MAYER VON BREMEN

A LOVE TOKEN.

NO. 133.



The subject is dressed in a black velvet coat, and wears a white stock with a lace frill hanging down. The familiar white wig and cue are seen, and the face is ruddy with health. The expression, a pleasant one, is less austere than we are accustomed to see, and the painting is broad, though the space covered is modest.

H. 11, W. 10.

75

EASTMAN JOHNSON.
THE WOODCHOPPER.

This early work of Eastman Johnson's discloses a woodchopper in the midst of a snow-covered forest cutting away at a large tree which has almost fallen. The sunlight streaks through the bare trunks and causes blue shadows on the ground, while the action of the man, in a brown suit and top boots, is well conveyed. With the breadth for which the artist is noted, there is yet no little detail.

Signed at left. Dated 1868.

H. 16, W. 13.

76

LEON CAILLE.
A YOUNG MOTHER.

Before a great open fireplace of stone, in the humble abode of a peasant, sits a young mother, gazing tenderly at her infant. On the fire is a brass kettle, and behind her is a table, while on the mantle are some of the intimate household belongings. One of the woman's feet is on a little stool, and the scene is one of simple domesticity.

Signed at left.

H. 9, W. 6.

97

79

JULES GEORGES BONDoux.

THE MEETING AT THE INN.

A merry group of revellers are seated before a quaint old inn, the epoch being of the eighteenth century. They have been drinking heavily, and some about the table are quite overcome. One of the men—they are soldiers—has arisen to welcome a passer-by on horseback, and as he approaches his friend he is accompanied by the maid, about whose waist he has placed his arm, she half protesting. Along the road in the distance is a traveller, and some woodland forms a background beside the house.

Signed at left.

H. 15, W. 18.

80

V. HENRY LESUR.

THE MINUET.

A fashionable crowd of elegants have gathered in the grounds of a magnificent country house, and are engaged in the dance of the old-time minuet. They step with stately tread and measure over a handsome rug, which has been spread on the ground. On a raised dais sit the musicians, while on a divan, surrounded by palms and flowers, is the guest of honor, a cardinal in his gowns of red. He is entertained by gorgeously dressed ladies and gentlemen, with whom he chats interestedly. A handsome balcony and balustrade of marble is surmounted by vases of flowers, trees rise up behind it, and a flight of steps lead to a lovely garden. Other guests wander about the grounds, and the scene is one of great gaiety. The detail is all in keeping and painted with much charm.

Signed at left.

H. 24, W. 31.

98



NO. 124.

A. CHASSEUR.

A. DE NEUVILLE.



81

ARTHUR PARTON.

SPRINGTIME.

Wandering through a heavy undergrowth, by the side of a stream, some cattle have come to drink. To the right a mass of foliage makes up against the warm sky of the late afternoon, while to the right are some smaller trees and through the heavy grasses more animals come leisurely along. The water in the foreground reflects the vegetation, and the white and red cattle make bright notes in the otherwise dark corner of shadow.

Signed at right.

H. 44, W. 29.

82

H. LAISSEMENT.

THE MORNING MAIL.

A distinguished prelate, clad in royal purple, his fine, clear-cut face animated with intelligence and health, is standing beside a table reading his morning mail. His figure is reflected in a large mirror over a fireplace behind him. The room is palatial and, in its elegant furnishing, discloses the luxury of its occupant. On a chair beside him lie his hat and umbrella, and on the parquet floor are fragments of letters torn up. An elaborate screen shields him from the heat of the fireplace, the mantle is covered with handsome ornaments, and the painting is full of the most exquisite detail. It is a most attractive example of a gifted painter.

Signed at left.

H. 20, W. 17.

99

83

J. FRANCIS MURPHY.
AUTUMN EVENING.

The tenderness and poetry of an American twilight are well felt in this picture, showing a level mead with a group of trees to the right. Blue distance stretches away back in the composition, a slender tree comes against the sky at the left, and a small stream is seen in the foreground. There is a luminous sky, with a dominant yellow tone broken by pale gray and purple clouds, and the warm tones of the heavens are suggested on the earth. Handled in a broad manner, the picture is most pleasing and sympathetic.

Signed at left. Dated 1899.

H. 14, W. 20.

84

LOUIS ALVAREZ.
LES AMATEURS.

Seated before an easel is a painter, busily engaged on a picture. A friend stands behind him, critically observant of what he is doing. Both are clad in long coats and knee breeches, and wear wigs, being obviously rich and distinguished amateurs, for the surroundings are those of a handsomely furnished palace. The walls of the apartment are hung with expensive tapestries, and there are signs of luxury on all sides. Painted in great detail, as are most of the pictures by this artist, the color scheme is agreeable and attractive.

Signed at right. Dated 1869.

H. 16, W. 13.

100

205
85

ROBERT C. MINOR.

LATE AFTERNOON.

With much sincerity and poetic feeling, there is depicted here a hillside, showing a great oak at the left, two trees against the sky in the center, and a bare branch at the right. Low in key, with a luminous sky, the landscape takes on a mellow tone, full of suggestion. A pool of water in the foreground reflects a touch of the dark blue sky, and a figure wends her way through the field.

Signed at right.

H. 10, W. 12.

206
86

A. FABRES.

LA TOILETTE.

Seated on the floor of an oriental interior, a beautiful young woman, apparently a member of the harem, looks in a mirror as she powders her face with a puff she holds in her right hand. She is gaily dressed in many colors, and is in graceful attitude. In front of her is a toilet box of mother-of-pearl, in the cover of which is a looking-glass. It stands on a raised platform covered with a handsome rug, and on a metal tray beside her is an outfit of feminine articles of adornment, jewels and the like. Many slippers lie about the floor, and a screen of embossed leather is in the background, as is a divan and a table with a vase full of flowers. The painting is in much detail and cleverly executed.

Signed at left.

H. 22, W. 18.

101

87

JAMES M. HART.

IN WOODLAND SHADE.

Resting quietly under the grateful shade of some apple trees is a group of cattle, a cow and calf being in the immediate foreground. On a pond nearby are some ducks, and through a haze in the distance stretches off the orchard. Delightful in color, the drawing of the animals is excellent, while the lines of the composition are unusual and interesting.

Signed at left.

H. 18, W. 26.

88

H. HUMPHREY MOORE.

IN A SPANISH GARDEN.

Upon a bench in a corner of a garden sits a Spanish beauty, her dark hair and face half enveloped in a white fichu. She is clad in an elaborate robe of pink silk, with a great train, from under which peep out dainty feet, clad in high-heeled green boots of recent Parisian make. A parasol of the same color leans against her side. In front of her, on the ground, lies a red rose, and more flowers are carelessly thrown in the seat beside her. She holds a fan in her hand and flirts it in true Spanish fashion. An elegant leans over the back of her bench and regards her with a glass.. Behind is a mass of green leaves.

Signed at right. Dated 1877.

H. 14, W. 10.

MURRAY MURAL

AT THE WATERING PLACE.





Mauve
89

ANTON MAUVE.

COW IN SUNLIGHT.

The merest scrap of a study by this lamented Dutchman is eagerly sought in these days, and with reason. His fidelity to nature and his intuitions were alike unique. Here is a serious, if hasty, impression of an animal under sunlight, a white and red cow, standing in a field near a fence. Each touch has its significance, and one immediately perceives good construction and anatomy, with a pleasing color sense.

Signed at right.

H. 12, W. 17.

J. J. Henner
90

J. J. HENNER.

GOING TO CHURCH.

A profile head, with the usual and characteristic effect of fine lighting. The model is a young girl, with hair of the Titian red quality falling loosely over the shoulders. In her hand the model clasps a book, and the expression is one of much thought and sentiment. The panel is small, but there are in it the facility and charm of handling for which Henner is so much prized.

Signed at left.

H. 12, W. 9.

Jean Béraud
91

JEAN BÉRAUD.

LA MODISTE.

Across the Place de la Concorde, a dainty Parisienne makes her way, holding her skirt with one hand and disclosing just the suspicion of ankle. She wears

a cape, with a brown skirt, and she has the *chic* and allure of her race. Behind her is a porter from one of the great shops, in his uniform of blue, carrying on his back a basket with a leather cover, a familiar sight in the French metropolis. It is a gray day, and the figures reflect on the wet pavement. The scene is an intimate view of Paris, and eminently characteristic.

Signed at right.

H. 16, W. 10.

295
92

RUBENS SANTORO.

CANAL DELLA LATTE, VENICE.

Most skillfully counterfeiting the colors and the architecture of the Queen City of the Adriatic, Santoro gives in this dainty panel an attractive view of a canal, with the brilliantly colored houses and palaces on either side, and the flowering trees, gay in blossom, peeping over the walls. A gondola is coming down the water-way with passengers, and other boats are moored beside the entrances to houses. All is bright in the sunshine, and overhead is a deep blue summer sky.

Signed at right.

H. 16, W. 13.

93

ALFRED WEBER.

CONTENTMENT.

The secret of the tranquil enjoyment of the old cardinal in this panel is quite evident as he sits contentedly before a beautiful fireplace of carved stone, pouring himself out some wine in an elaborate glass. The furnishings of the palace are the most sumptuous and the painting of all the objects, as well as the figure, is in great detail.

Signed at right.

H. 13, W. 9.

104

100
94

U. M. SAMARAN.

MEDITATING THE ANSWER.

On the daintiest of little panels, painted in much detail, the artist has represented a beautiful young woman, seated at a table, thoughtfully considering the answer to what must be an important letter. A great cabinet is behind her, and on the walls are many handsome pictures, while on a chair to the right is a splendid rug. The woman is dressed in blue, and has the most artless of faces. The work is highly clever and most interesting.

Signed at left.

H. 9, W. 6.

180
95

GABRIEL MATHIEU.

ON THE BANKS OF THE DORDOGNE.

A curious little French hamlet is seen to nestle quietly on the side of a hill, which rises up from the river. White stucco walls catch the sunlight and make strong notes, while the red tiled roofs give a sparkle and are reflected in the water. A cliff is prominent, and behind, the country falls away into farming lands. To the right some trees come against the sky, and the banks of the stream catch the light, while sedge grasses form a growth in the immediate foreground. The sky is of summer, the foliage is rich, while the tone of the painting is refined and truthful.

Signed at right.

H. 26, W. 36.

105

196
96

VICTOR HENRI LESUR.

AT THE QUAI, PARIS, 1775.

Attractively reproducing the manners and customs, as well as the costume and architecture, of ancient Paris, the artist represents here a bit of the Quai, with some gallants ogling a pretty flower girl, who passes with a basket laden with roses. On the wall top are some book stands, and in the distance the sunlight dances merrily on the interesting architecture of old houses and towers. The sky is brilliant in blue and white, and the painting is in great detail.

Signed at left.

H. 17, W. 14.

197
97

L. MALFILATRE.

AUTUMN PRES MORTAIX.

The yellow tints of the autumnal foliage are rendered sympathetically in this canvas and in a broad and comprehensive manner, recalling the work of the distinguished Frenchman, Harpignies, of whom the painter is a pupil. The scene is a glade in a forest, with a river seen in the distance, hills rising up from its banks. Bare trees are outlined against the tender sky, their decorative branches making pleasant lines. There are some rocks in the foreground, and the marshy effect of the riverside land is well expressed.

Signed at left.

H. 20, W. 26.

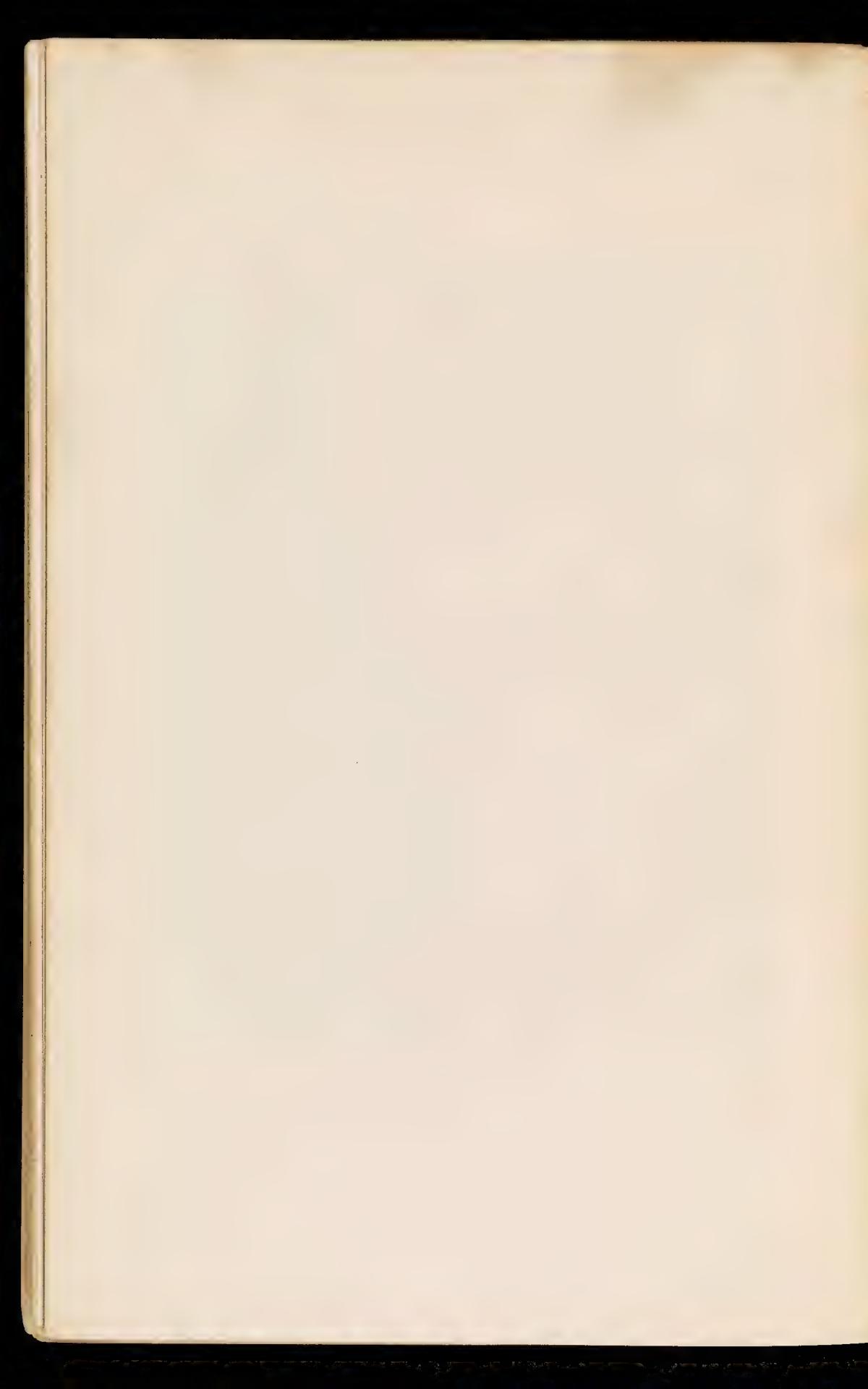
106



No. 126.

THE IDLE APPRENTICE.

MIHALY MUNKACSY.



62
98

ADOLPHE PIOT.

FRANKNESS.

The head of a charming young woman, with rippling blond hair, beautiful shoulders and neck, and a bunch of flowers at the breast. The expression is one of simple frankness, and the painting is fresh and spontaneous.

Signed at right.

H. 18, W. 15.

99

CHARLES HARRY EATON.

THE BANKS OF A POND.

Lush, rich greens of midsummer almost hide a little village rising up from behind the trees by the banks of a pond. A steeple comes against the sky, and the roofs of houses catch the warm sunshine and are reflected in the water. A boat is propelled down the stream, and a wall is seen to the right. Long sedge grasses make up in the foreground, and the sky is full of scintillating light, with some delicate white clouds.

Signed at left.

H. 28, W. 44.

100

P. OUTAN.

CAVALIER AND PEASANT GIRL.

Seated on the back of an old cart drawn down the village street is a pretty peasant girl in cap and sabots, paring an apple. A gallant, in handsome court cos-

tume, chucks her under the chin. One hand rests on his sword, but in truth he gets no response from the maiden, who regards him stupidly. A farmer of the better class regards the affair with amusement, and an ostler from the inn nearby, having led two horses to drink, looks on the scene as a complacent spectator. A bulldog belonging to the girl is the only one who resents the affair, for he barks furiously. The quaint architecture is well portrayed, and the surroundings of the epoch are carefully considered.

Signed at right.

H. 29, W. 37.

101

WILLIAM HART.

LANDSCAPE.

Taking advantage of the brilliancy of the American autumn, the artist has pictured a peaceful river scene in the regions of the White Mountains. The time is late afternoon and the place a ford across the stream. An ox cart crosses the river, and a boy on a horse pauses to let the animal drink. An elm rises up to the right centre, touched with yellow, the gold and scarlet of other foliage making bright notes. In the distance is a succession of hills catching the glow of sunlight which permeates the entire sky.

Signed at left. Dated 1867.

H. 12, W. 20.

102

J. RAEFFAELLI.
CHAMPS ELYSEES.

The dexterity of this clever Frenchman is apparent all through this interesting pastel, which shows a view

108

of the Champs Elysées, in Paris. A charming young French lady walks down the path; a nurse with two children are to the right, and this guardian of the infants helps them in their play. Many figures are discerned under the trees, with a background of characteristic Paris architecture. Busses and carriages pass up and down the street, and there are the life and animation so truly Parisian.

Signed at left.

H. 28, W. 32.

103

T. H. MATTERSON.

RIP VAN WINKLE'S RETURN.

Washington Irving's familiar story is entertainingly represented in this canvas, which might almost be a scene from the play as Joseph Jefferson presents it. The feeble wanderer, after his long slumber, tattered of clothes, white and long of beard, rambles down the village streets, with urchins at his heels. He has stopped at Derrick von Beekman's house, where his wife meets him. The canvas is an interesting specimen of earlier American work, the figures being well drawn and full of character, while the color is in advance of work of this school.

Signed at left. Dated 1860.

H. 20, W. 24.

104

AUGUST HAGBORG.

MENDING THE NET.

Two peasants, a man and a woman, sit by the sea and, with the excuse of mending a net, engage in con-

109

versation which the spectator will at once perceive is not altogether confined to the fish. The types are well portrayed and the expressions most natural. The sea is to the left, and a number of black fishing boats are drawn up on the beach. A summer sky hangs over the scene and is heavy with warmth, the whole picture being very much out of doors, the artist having in all probability painted his canvas in the open air.

Signed at right.

H. 26, W. 32.

105

F. H. KEAMMERER.

FLOWER GIRL AT BIARRITZ.

The dexterity and ingenuity of this popular French artist in the delineation of attractive womanhood are noted, and from his compositions of the belles of the Directoire to the simplest of Parisians is manifest his ability to catch grace, beauty and *chic*. In this work, which shows the sands of the famous watering place, is a fetching young woman in white, with a basket of flowers on her arm and a parasol over her shoulders. In the distance is seen a bathing machine, in front of which are many idlers seated about in summer costumes, bright of color and gay generally. None of the artist's technical cleverness is lacking, and the panel is most attractive.

Signed at right.

H. 18, W. 13.

106

FIRMIN-GERARD.

INQUIRING THE WAY.

On a dainty panel of modest proportions, the artist has represented a stretch of French country by the edge

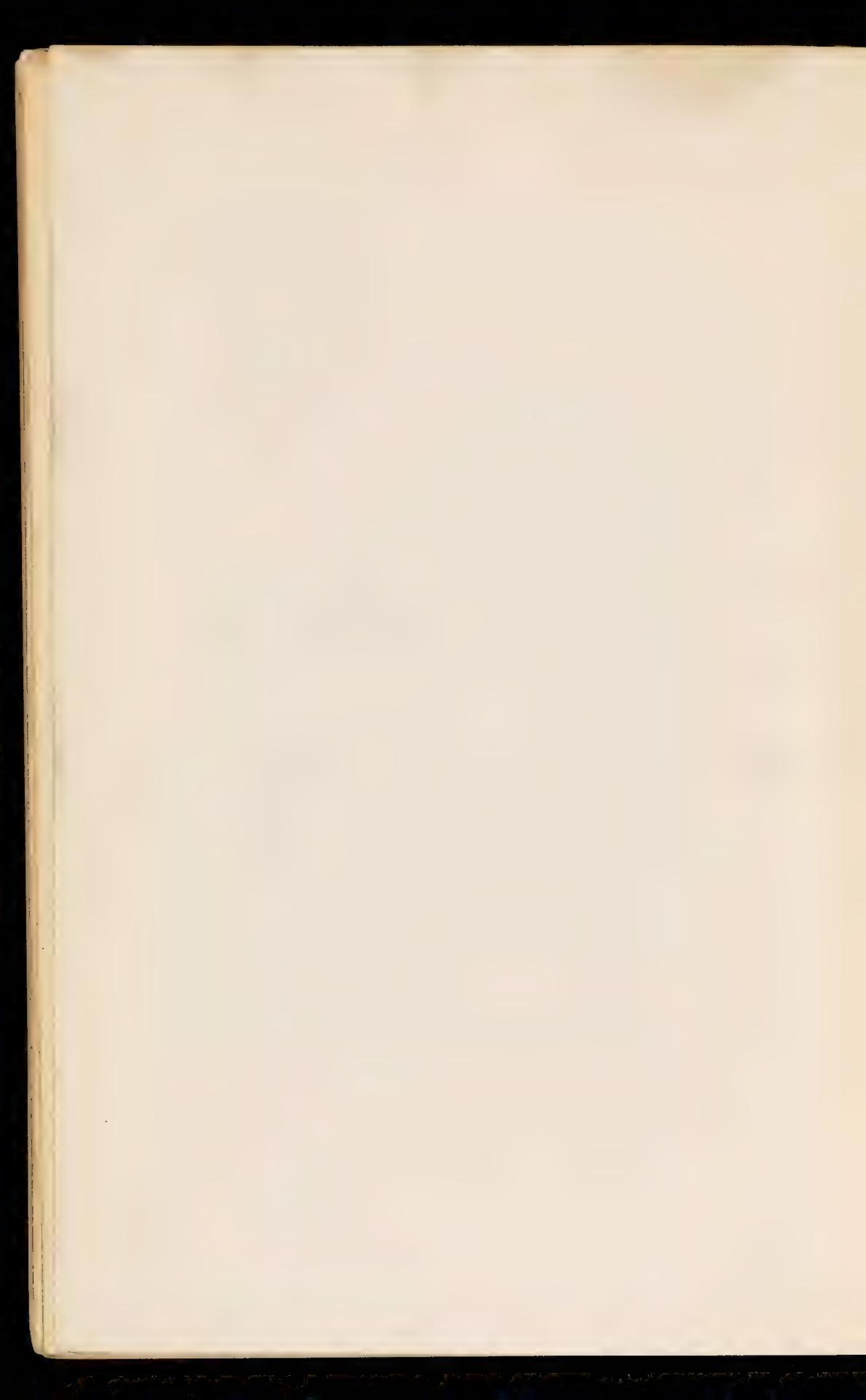
110



No. 127.

IN THE GARDEN OF THE ACADEMICIANS.

J. L. GEROME.



of a woodland. A knight, handsomely attired and seated on horseback, has stopped to ask the road from a goose-girl who, with her dog, has left the flock to answer his questions. The fowls are in the foreground, and in the distance lies a field of green. The pleasing color and the entertaining incident are well depicted, while there is a reposeful tone to the composition, and the work is representative of the talented Frenchman.

Signed at right.

H. 13, W. 9.

107

RENE FATH.

A WOODLAND LAKE.

Summer greens, rich and luxuriant, surround the placid water of a cool and limpid lake, the subtle variety of the colors being well and intelligently expressed. A crescent moon is seen in the sky, and a variety of sedge grasses are cleverly indicated. Some lily pads lie on the surface of the water, and the scene is one of truth and quiet.

Signed at left.

H. 29, W. 38.

108

GEORGE INNESS.

THE OLD MILL.

This picture is an interesting phase of the art of the American master of landscape painting, showing him at an early period of his career when his study of nature was most profound, and when he sought the detail and the construction of the landscape with painstaking care. The scene here is of a stream which runs through the

middle of the composition, and from its banks spring great trees all drawn with knowledge and seriousness. An old mill is seen to the centre and beside it is a bridge. To the left a farmer's wife is milking, while a boy is playing with a dog, and behind them are some noble trees, half catching the sunlight. A warm sky is overhead, and distant mountain tops are lit with the golden glow. The quality of tone throughout is masterly, being of a rich yellow hue, most effective.

Signed at right. Dated 1849.

H. 30, W. 42.

109

G. CASTIGLIONE.

A GAME OF CHESS.

The sumptuous furnishing of a Cardinal's palace, one of the habitations of those earlier princes of the church, is represented, and in this comfortable and elegant abode is seen the high church dignitary engaged at a game of chess with a lady of gorgeous apparel, laces, silks, and the trappings of royalty. Behind the prelate's chair stands a minor church official. On a table is a coffee set in fine design of precious metal, and on a black stool beside the woman lie flowers. A doorway is seen to the right with pillars of green, and the floor is worked out in beautiful wood design. There is no end of detail all worked out with patience and ability, and the tapestry on the wall in the background, kept dim and suggestive, throws the figures in pleasant relief.

Signed at left.

H. 24, W. 29.

110

COESSIN DE LA FOOSE.

AFTER BREAKFAST.

The scene is a little breakfast out of doors in *petit comité*, and represents a youthful pair by a table on

112

which are the remains of a repast. The girl has risen, and her escort, a gallant, dressed in a long coat of red, assists in the putting on of a shawl, naturally not making any undue haste in completing the task. Behind is a background of rich greens and browns of the foliage, and to the left is a vista of distant country. On a chair lie a hat and a parasol. It is the old but ever new tale of youth and love, admirably presented by the artist.

Signed at right.

H. 22, W. 19.

185
III

WILLIAM T. RICHARDS.
NARRAGANSETT BAY.

The seething, heaving sea, which Mr. Richards knows so well how to paint, is here depicted ably, with a full sense of its immensity and profundity. A vessel comes towards the spectator under full sail, while in the distance are other craft faintly outlined against the luminous sky, some clouds on the left being reflected on the face of the water. A line of cliff is to the right, and a thin band of sunlight marks the horizon. A patch of blue stands out of the heavens, and the rendition of cloud form is cleverly indicated.

Signed at right. Dated 1879.

H. 16, W. 28.

186
II2

L. DULUARD.
THE SINGER.

A cavalier, gorgeously robed in white from head to foot, stands before a great stone fireplace, with a sheet of music in one hand and a musical instrument in the

187
II3

other, trying his voice apparently. On the floor beside him lies his hat with its plume, and there is a chair behind him, with a table covered by a rug. On this is a large tankard. A cabinet is to the left of sculptured wood, and the surroundings are evidently of some noble palace. The sheen of the white satin makes a striking note in the picture, and the attention to all the detail is unusual, for nothing has been neglected.

Signed at right.

H. 27, W. 22.

¹¹³

A. GISBERT.

IN MISCHIEF.

A kitten, perched on a beautiful gold-mounted table, looks over the edge thereof at an overturned cage of canary birds, and her accident has just been discovered by her mistress, who, in a beautiful dress of embroidered material, stands aghast at the accident. Behind the table is an elaborate screen in green; a door to the right discloses a fine apartment with a bust on a pedestal; while on the floor is a beautiful rug. The painting is in thoughtful detail, every part of the picture being worked out with great pains and most carefully; and the main figure is of a pretty girl in a graceful attitude, while the cat is a study by itself.

Signed at right.

H. 18, W. 15.

¹¹⁴

W. VELTEN.

BEFORE THE INN.

Before a typical German farm house, with its thatched roof and stuccoed wall, a hunting party, apparently having lost its way, has stopped for information.

114



No. 130.

PREDICATION DE SAINT FRANCIS D'ASSISES.

GEORGES CLAUDE.



The riders, in red coats, long boots and white trousers, are handsomely mounted, while their dogs, tired out with the chase, lie about. The farmer, leaving his horses, stands in an attitude of much respect, his wife beside him holding the baby. A landscape stretches off in the distance, and the sky betokens a storm just clearing away. Painted in much detail, the picture is nevertheless quite broad and unctuous.

Signed at right.

H. $10\frac{1}{2}$, W. $14\frac{1}{4}$.

115

OGDEN WOOD.

CATTLE AT THE POOL.

The scene represents a herd of cattle in a field, some of the animals having come down to a pool to drink. Two of these, one white and black, the other red, are in natural attitudes and behind is a row of tall, slender trees, against a warm sky flecked with white clouds. A single tree comes against the horizon to the left, and there is a feeling of pastoral quiet and repose to the composition.

Signed at left.

H. 24, W. 29.

116

HANS HERRMANN.

CANAL IN AMSTERDAM.

Full of the Dutch character of the scene, the gray atmosphere of the city and the life among the waterways, this picture discloses a typical view by the side of a canal, along which some old boats are being drawn by faithful and patient horses. A milkmaid, with her great brass jars slung across her shoulders, accompanied by a young child, walks down the pathway, stopping a moment to cast a sly glance at some sturdy boatmen;

115

the street is full of other passers-by, all workmen and women, and there is a windmill to the left half hidden by a tall dwelling in the old style of architecture. Back farther, one sees other houses of the city, with their red-tiled roofs, and over all is a luminous sky, full of gray clouds.

Signed at left.

H. 26, W. 39.

117

JULES GIRADET
MILKING TIME.

Two Breton girls in their black jupons, aprons, caps and large white collars are under some trees. One holds in her hand a milk pail, the other is engaged in filling an earthen jug with milk. The sunlight straggling through the trees makes a brilliant spot of color on the earth and fence illuminating a stone wall and falling on the leaves of a tree. A woodland is to the back, and some great rocks are strewn through the field. A red cow stands patiently by, and the scene is a natural one that may be seen any noon time in Brittany.

Signed at left.

H. 27, W. 43.

118

R. A. BLAKELOCK.
WOODLAND IN EARLY SPRING.

This is a very sane expression of the genius for color possessed by this artist. It faithfully but idealistically carries the idea of a tangled woodland, and is strong but tender.

Signed at right.

H. 16, W. 24.

116

119

P. GROLLERON.

30
HUSSAR ON OBSERVATION.

Standing by a tree, on which he rests his hands, is a gorgeously dressed hussar, with his jacket of red falling from his shoulder and his sabretache hanging from his sword. On his head is the hat, elaborately trimmed in gold, and a gun is slung down on one side. The time is autumn, for the trees are bare and the landscape is full of rich color. The details of the costume are faithfully followed, making the panel interesting historically as well as artistically.

Signed at left.

H. 13, W. 7.

120

V. P. HUGUET.

105
CARAVAN EN ROUTE POUR ALGIERS.

The picturesqueness and color of Oriental life Huguet always secures in his brilliant canvases to which this example is no exception. Here we have a stream at the foot of a large cliff. Sand dunes covered with slight verdure are seen in the distance as the travelers, with their beasts of burden, camels mostly in this case, plod along, or ride contentedly on their Arabian steeds. Canopies of bright colors are on the steeds of the desert, and under them are the women riders. The quaint garb of these nomads, their picturesque attitudes and the sizzling sunshine, all help to add interest to the composition which is painted with facility and distinction.

Signed at right.

H. 26, W. 34.

117

121

C. B. D'ETRAYGUES.

WATERING THE FLOWERS.

In the courtyard, evidently of a church, some choir boys are engaged watering the flowers. Some of them still retain their red garments and white surplices; others have aprons over them, while a few are dressed just as plain boys. The opportunity to "Lark" is too great to be neglected, and the lads, therefore, are indulging in a little play and throwing water on each other. Flower-pots and vessels with water are about, and the striking red of the boys' habits, with the color of the flowers all against the vivid green background, combine to make the picture most effective. The expressions of the boys, too, are admirably given.

Signed at right.

H. 22, W. 29.

122

FELIX ZIEM.

**RIALTO BRIDGE, GRAND CANAL,
VENICE.**

The historic old structure crossing the great Venetian canal, the bridge over which so many malefactors have walked and seen the last of light and air, is represented in the scene in the background, while lining the water way are handsome palaces brilliant in the sunshine. Gondolas float on the stream and steeples and towers are outlines against the sky. To the right, a great building makes up, in front of which are some mooring pooles, and the picture gives a capital idea of the maritime city in all its color and sparkle.

Signed at right.

H. 22, W. 32.

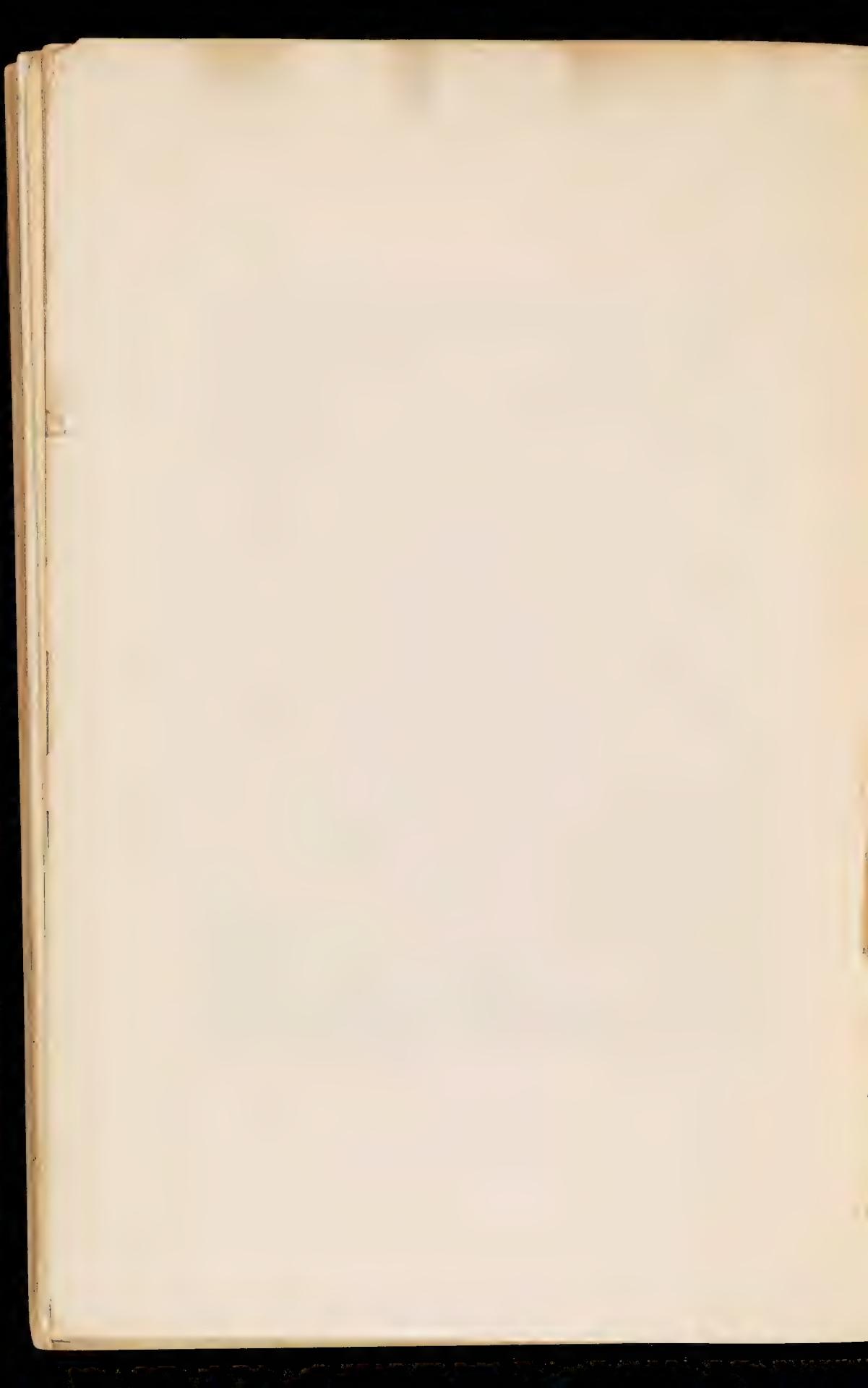
118

ANNUAL FESTIVAL

FESTIVAL OF CHINCHICATEA

No. 111





123

MEYER VON BREMEN.

A LOVE TOKEN.

A maiden of the decided German blonde type is seated in a chair, looking with wrapped attention at a jeweled bracelet, a love token evidently, and she smiles with happy satisfaction. The light catches her white robe and her face, playing as well on her head of flaxen curls, which wave over her shoulders. Behind her to the left are some flowering plants on a stand. In front is a table with an oriental cover, on which lies an open letter. On the wall of stamped leather hangs a painting in a massive gold frame. It is a particularly good example of this German artist, distinguished in its conception, for he was one of the most popular painters of his time.

Signed at right. Dated 1872.

H. 12 $\frac{1}{2}$, W. 14 $\frac{1}{2}$.

124

A. DE NEUVILLE.

A CHASSEUR.

Interesting in all his studies of the soldiers of the French army, this distinguished painter gives here a faithful picture of a sergeant guide standing at attention. The type is familiar, in the dark uniform with dark chevrons, a swarthy beard adding to the ferociousness of the sun-burned face. All the dexterity, certainty of touch, and consummate, technical knowledge are in evidence, while there is a dash about the painting so characteristic of the master.

Signed at right. Dated 1875.

H. 14, W. 10.

119

125

JULIAN DUPRE.

AT THE WATERING PLACE.

Coming through a meadow, rich in summer greens, a French peasant girl of Normandy endeavors to hold back a cow, to whose horns is attached a rope. The animal is white with a few touches of red, and is drawn and painted with rare knowledge of anatomy, while the action of both woman and animal is admirably conveyed. From over the flat plain one sees hills rising up, and willow trees are at the right, more cattle being in the distance. It is a thoroughly representative work.

Signed at left.

H. 18, W. 24.

126

MIHALY MUNKACSY.

THE IDLE APPRENTICE.]

Gaping, yawning, and stretching his arms, seated beside a table, an apprentice has been depicted by the eminent Hungarian painter, as the very apotheosis of idleness. The lad's shoes are off and his coat has slipped down, for he is evidently preparing for his bed. The handling of the pigment has all the remarkable suavity for which the artist was famous, and the drawing is remarkable in character. Over the table is thrown a cloth which has half fallen down, and in the dim background may be discovered some articles of household furniture.

Signed at left. Dated 1869.

H. 32, W. 27.

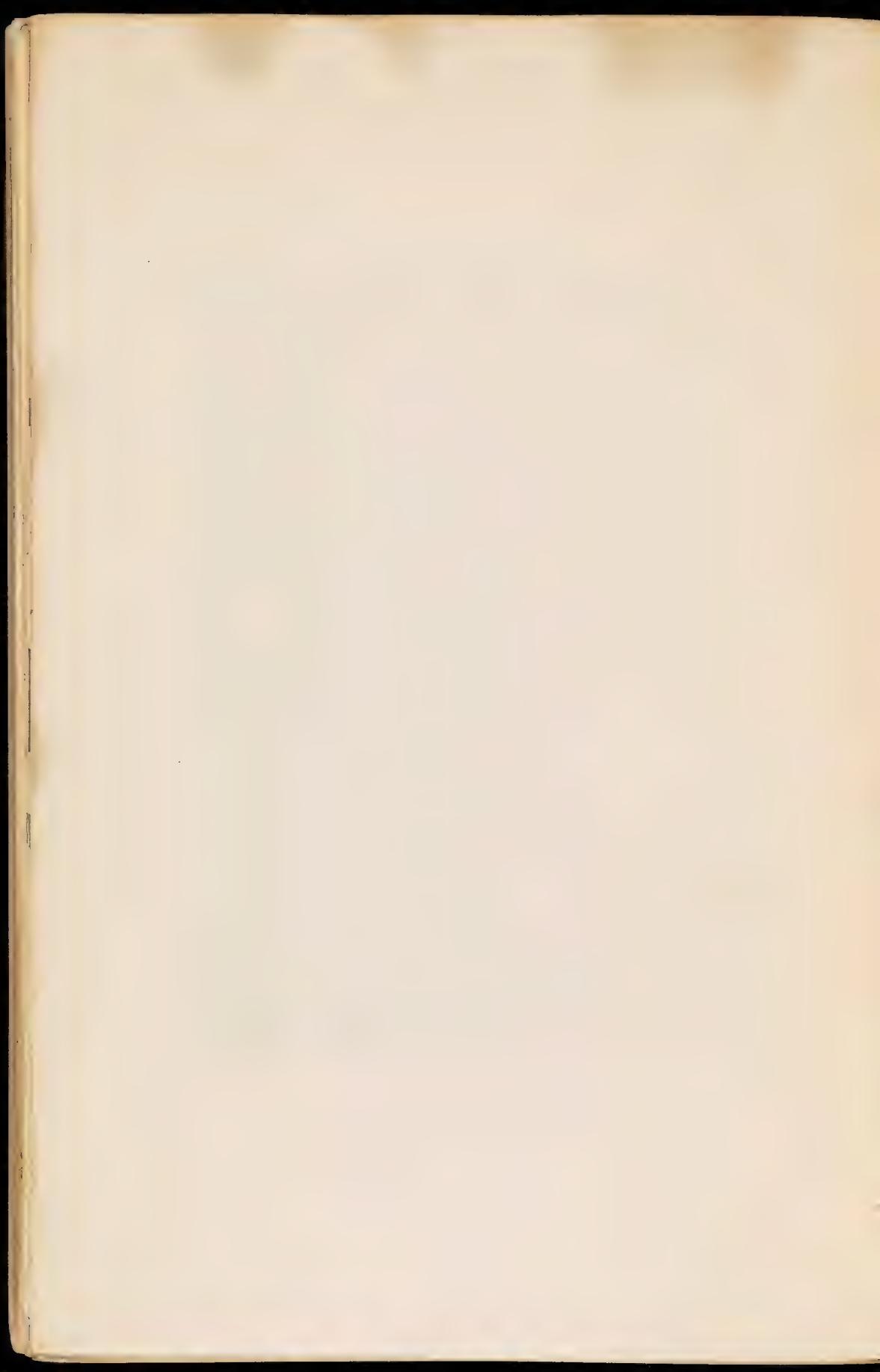
120



No. 133.

AUCTION SALE IN OLD CASTLE.

B. VAUTIER.



127

J. L. GÉROME.

IN THE GARDENS OF THE ACADEMI-
CIANS.

Under the shadow fairly of the Acropolis, a little down the hill on a level mead, sits a group of Athens' great citizens, engaged in learned discourse. The sun glints the temple with a golden glow, and shows its beautiful architecture, while the foreground is in shadow. Other figures wander about in the distance, the interest being concentrated on the men in front. These types are well represented, as might be expected from the distinguished painter, and the landscape has received no less attention than the figures. One may note the admirable rendition as well of the classic draperies, and, of course, the picture is beautifully composed as to line and mass, for Gérôme is a master in this direction.

Signed at left on the marble bench.

H. 26, W. 22.

128

ÉMILE ADAN.

GOOD ADVICE.

In the corner of a garden, seated on a stone bench, a beautiful young sister of a religious Order receives the homage of some little girls, who offer her fruit. The nun is dressed in a gray suit and wears the great collar and cap of white of her Order, holding in her hand a prayer book. The little ones have on long aprons, and regard the woman with reverence. Some slender trees in the background come strong against the sunlight which falls, too, on the hedge of green. The shadows on the stone bench and wall are marked, and the flowers

121

in a basket beside the nun make a brilliant note of color. It is a theme which this French painter delights to limn, and he does it with rare cleverness.

Signed at right.

H. 21, W. 29.

129

A. F. A. SCHENCK.
SHEEP IN SNOWSTORM, AUVERNE MOUNTAINS.

Huddled together and making their way through a blinding storm of snow over a mountain pass is a herd of sheep, encouraged by their shepherd. All feel the fury of the elements and struggle bravely. The artist has secured well the sentiment of the scene, conveying the idea of extreme cold, of the bitter, dreary force of nature, and, it is unnecessary to add, the animals are wonderfully drawn and painted. In the back, at the horizon, there is a rift in the clouds, with a note of yellow in the evening sky.

Signed at left.

H. 20, W. 26.

130

GEORGES CLAUDE.
PREDICATION DE SAINT FRANCAIS D'ASSISES.

The famous holy father, surrounded by members of his Order, all gathered under the shade of some trees near the convent, lifts his hands in supplication and with benign face, impassioned and full of religious fervor, makes his address. The attitudes of the monks in their coarse gowns of brown, shaven of head, and girdled with rope, show the force of the great preacher. The white of the building contrasts with the green of

122

the forest, and the painting of both landscape and figures is in serious detail, with a careful finish, while the motive is one of absorbing and historical significance.

Signed at right.

H. 34, W. 29.

131

ALONZO PEREZ.

FINDING OF CINDERELLA.

The incident of the king's couriers searching the city to find the dainty foot to fit the famous glass slipper has been depicted by the artist in this picture, which shows the unfortunate little sister, despised of her family, putting out her foot to the kneeling figure of the royal agent, who, with surprise, discovers the missing beauty. The evil sisters stand about in haughty dignity, village maidens crowd the scene, a coach, with gaily caparisoned steeds, is seen to the right, and the background is a quaint old village street, with picturesque architecture. Gay are the colors, and the whole scene fitly represents the locality of the fairy tale.

Signed at right.

H. 32, W. 40.

132

G. INDUNO.

A STAGE COACH ACCIDENT IN THE
ITALIAN ALPS.

A well-told story is discovered in this picture, for the spectator sees at a glance the accident, with the wounded woman being led to the house by the kindly peasants. Her child is borne on the shoulders of a man, and villagers hasten to relieve the difficulties of the driver, the wagon being seen overturned in the distance

123

at the top of the road. Snow covers the ground, and a church at the right looms up against the sky. From this rushes the priest. To the left is a roadside shrine behind a snow-covered fence. A friendly young girl stands beside her gate and bids the unfortunates enter. There is much detail and no little expression of the faces, all well caught.

Signed at the right. Dated 1886.

H. 31, W. 43.

133

B. VAUTIER.

AUCTION SALE IN OLD CASTLE.

Most interesting is this important composition by the leader of the Dusseldorf school, Vautier. An auction sale in the Tyrol is attended by all the village people and the farmers from far and near. The quaint architecture and the landscape of the region form a fittingly picturesque background. To the left, the auctioneer holds a cradle, for which a sturdy married pair bid, the young wife obviously blushingly embarrassed. Other villagers look on complacently, or examine sales already made. In the foreground is a pile of goods. All the characteristics are present, while there is much serious consideration of types well rendered.

Signed at left. Dated 1856.

H. 32, W. 42 $\frac{1}{4}$.

124

688

134

W. DIDIER-POUGET.

**SWEET HEATHER IN BLOOM, MORNING
EFFECT.**

An unusual effect of landscape is presented here, the scene showing a view from a valley looking over distant country with hill and dale, all bathed in the soft light of the morning sun. In the foreground is a mass of heather in bloom, gorgeous in its pale purple tints, now and then reddish, but catching much of the sunlight. A great tree is to the left centre, and a river is in the middle distance, while a single figure stands in the field. The breadth of the picture is no less marked than the exceeding freshness of color which the painter has secured.

Signed at right.

H. 29, W. 36.

825

135

E. BERNE BELLECOUR.

THE REPORT.

A young French officer, seated on horseback, strains his eyes in the direction of the enemy, while he receives information from a cavalryman on foot. The postures of both soldiers are excellent, and all the details of the uniform are absolutely faithful. The contrast of brilliant scarlet trousers with light blue tunic is marked and the landscape is agreeably painted.

Signed at left.

H. 14, W. 19.

125

